VISIT…

LANZAROTE Caliente.COM

FELONIUS FUNK! LEON SYLVERS ON "MISDEMEANOR"

bassplayer.com

digdeeper

bassplayer®

STEVE HARRIS

MAIDEN'S MAIN MAN GOES SOLO!

ROAD RAGING!

TONY LEVIN

1X15 COMBOS

HEARTBREAKER

RON BLAIR

DEMYSTIFYING TETRACHORDS

DECEMBER 2012 $5.99US $6.99Can.
A NEWBAY MEDIA PUBLICATION

ghs

ANGELINE SARIS

angelinesaris.com

ghsstrings.com
800.388.4447

BASS BOOMERS BY GHS STRINGS. THE STRING EXPERTS.

BOOMERS

GET THE PARTY STARTED

Behind virtually every great artist and history's most enduring songs is a bass player who counts on Ampeg to deliver the very best tone possible. Literally born to play bass, Eva brings a wealth of talent to every project she touches, from session work in L.A. to colossal world tours with P!NK. She's versatile, powerful and clearly driven to create and deliver exceptional tone. From amazingly portable and value-loaded combos to arena-rattling SVT rigs, Ampeg can help you rock the party all night long.

See Eva and Ampeg on tour with P!NK right now!

Photo by Sandrine Lee

THE ROUND SOUND

ampeg.com

Copyright © 2012 LOUD Technologies Inc. All Rights Reserved.

BIG RED!

"Musicians love the JDX in their IEM's. That's a great compliment when you realize just how demanding these guys are about their sound."

~ Kevin Madigan
FOH - Lucinda Williams.

"Fans don't care about the technology... so long as the bass and guitars make Godzilla weep and hide like a beaten puppy. The Radial JDX works."

~ Doug Short
FOH - Megadeth, Judas Priest, Van Halen, Iron Maiden.

"With the JDX, I get consistent, coherent tone night after night and the guitarists love the sound in their in-ears. It simply rocks!"

~ Eddie Mapp
FOH - Evanescence, Stone Temple Pilots.

"The JDX is almost too good to be true. The artists hear the sound they are playing and I'm not fighting mic coloration. Plug it in & turn it up."

~ Jon Garber
FOH - Rascal Flatts, Brad Paisley.

"The JDX captures my sound with previously unobtainable control and clarity, offering our soundman a direct injection of sonic rage!"

~ Kerry King
Guitarist - Slayer.

"The JDX is nothing short of revolutionary! I can't believe the clarity and dynamics, yet it still retains the grind of my amp. It breathes!"

~ Danny Miranda
Bassist - Queen, Blue Oyster Cult, Meat Loaf.

"The Radial JDX captures the distortion from the bass amp without any loss of low end. And with such a loud band, it also helps eliminate spill."

~ Jon Burton
FOH - The Prodigy.

"Folks don't realize how hard it is to make multiple guitar channels live happily together. With a JDX, mic placement is no longer an issue."

~ Bradley Johnson
FOH - Aerosmith, Whitesnake.

"The JDX gives character without the worries of bleed and feedback. I was so surprised how close it sounded to a SM57, I had to double-check."

~ Jim Warren
FOH - Radiohead, Arcade Fire, Nine Inch Nails.

"I was looking to make the bass 'poke' through in my mix so I tried the JDX. It's a great alternative to mic'ing a dirty cab. I've been using it ever since."

~ Russ Giroux
FOH - Chickenfoot.

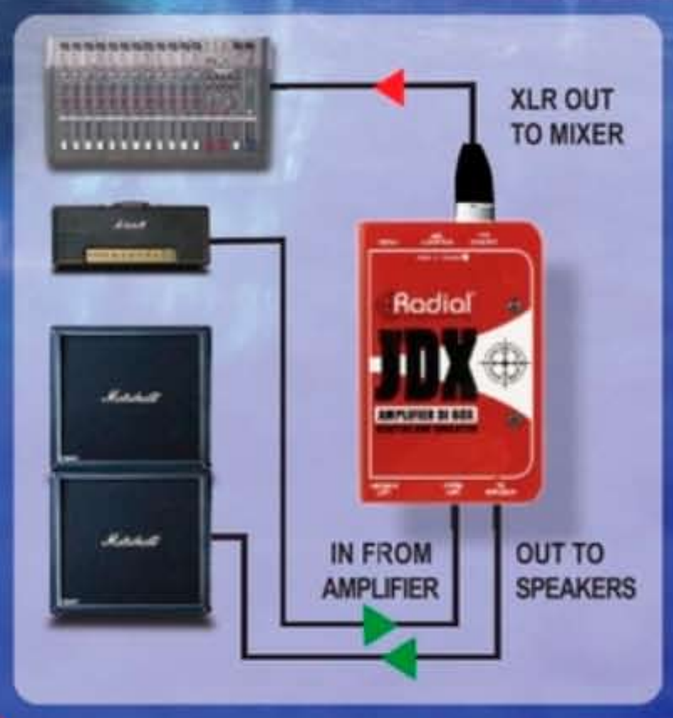
The Radial JDX™

"This thing rocks!"
~ Eddie Mapp

For years, engineers have been fighting with guitars to make them sound good. Mic positioning, room acoustics on stage, resonance from the stage floor and bleed from other instruments all play havoc. And this is just the beginning… you still have to try to make an amp sound good with a mic placed right in front of the speaker. To make matters worse, those pesky guitar players are all using in-ear monitors and for the first time, they are actually hearing the sound from the mic. And they're not very happy.

Radial changes the rules with the JDX Reactor™, the world's first direct box designed specifically to capture BOTH the sound of the guitar amp head and the electro-magnetic back impulse from the speaker cabinet. Best of all it works equally well on bass. But don't just take our word for it… read what the pros have to say.

The Radial JDX… the little red box that makes guitars sound BIG!



Radial engineering
...power tools for power players℠

radialeng.com
1588 Kebet Way, Port Coquitlam BC V3C 5M5 tel: 604-942-1001

Copyright©2011 Radialengineering Ltd. Specifications and apperance subject to change without notice

COBALT

THE NEW STANDARD FOR BASS STRINGS.

JOHN MYUNG

The Cobalt strings have a precise feel and grip, which translates to a better overall tone. They are my new strings of choice.

- John Myung - Dream Theater

RANDY JACKSON

"Ernie Ball Cobalt Strings are the new standard! Bigger better tone, sustain, and volume; You have to check these strings out!"

- Randy Jackson

DAVE LARUE

"I can't believe how much low end I get out of Ernie Ball Cobalt Strings. Also, the high end is super crisp with greater clarity and definition. The harmonics jump out too. Unbelievable!"

- Dave LaRue

JOHNY CHRIST

"These new Cobalt strings are awesome! I love the extra sheen and clarity. When I used a pick I could really hear the difference, and with finger picking it added a snap I like. I definitely will use these strings from now on!"

- Johny Christ - Avenged Sevenfold

JUAN ALDERETE

"The Cobalts are pure fire! They give your instrument that extra harmonic value that makes pedals like pitchshifters or LFO's go crazy."

- Juan Alderete - The Mars Volta

WWW.ERNIEBALL.COM

WWW.MUSIC-MAN.COM

THE

BADASS WORKING PLAYERS OF LAKLAND

Chris Chew
NORTH MISSISSIPPI ALLSTARS

Lianna Davies
PETTYBONE

Jon Cornell
SATURDAY NIGHT LIVE BAND

Mark Saunders
FLORENCE AND THE MACHINE

Pete Griffin
ZAPPA PLAYS ZAPPA

Greg Rzab
JOHN MAYALL

Branden Campbell
NEON TREES

Keith Moseley
STRING CHEESE INCIDENT

Julie Slick
ADRIAN BELEW POWER TRIO

Michael Torres
MACY GRAY

Eric Halborg
THE SWAYBACK

Lee Allen Zeno
BUCKWHEAT ZYDECO

Ryan Stasik
UMPHREYS MCGEE

Frank Russell

Scott Ford
TWILIGHT SINGERS

Brett Simons
MELISSA ETHERIDGE · BRIAN WILSON

SERVING KILLER TONE DAILY.

See the complete Lakland product line:
VISIT LAKLAND.COM

LĀKLAND®

Lakland is a registered trademark of Lakland Guitars, LLC

D'Addario

XL

Everything else is S, M or L

daddario.com

D'Addario & Company, Inc. Farmingdale, NY 11735 USA | D'Addario is a registered trademark or trademark of D'Addario & Company, Inc. or its affiliates in the United States and/or other countries. © 2012. All rights reserved.

CONTENTS

DECEMBER 2012 | VOLUME 23, NUMBER 13 | BASSPLAYER.COM

30 **STEVE HARRIS**
Iron Maiden's heavy metal bass icon invokes the majesty of '70s British rock & roll on his solo debut, *British Lion*. By Brian Fox

38 **FAMILY MAN & LIL' FAMZ**
Aston "Family Man" Barrett, legendary bassist with **Bob Marley & the Wailers**, is carrying the reggae torch along with Aston Barrett Jr., who's bringing the flame to **Lauryn Hill** & **Julian Marley**. By Jimmy Leslie

46 **RON BLAIR**
Two stints with **Tom Petty & the Heartbreakers**—separated by a long break—have taught Blair to appreciate space and embrace the rock & roll life. By Ken Sharp

80 **"MISDEMEANOR" BY FOSTER SYLVERS**
This offbeat line from 1973 (written by **Leon Sylvers** but played by **Wayne Davis**) is a sub-hook classic. By Chris Jisi

BASS PLAYER (ISSN 1050-785X) is published monthly with an extra issue in November by NewBay Media LLC, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066. Periodicals Postage Paid at San Bruno, CA and at additional mailing offices. Canadian GST No. R13288078, Customer No. 2116057, Agreement No. 40011901. POSTMASTER: Send address changes to Bass Player, Box 469069, Escondido, CA 92046.

DEPARTMENTS

12 **COMMUNITY**
The Real World, Dig My Rig, Court of Opinion
16 **EXPO**
Tom Hamilton in the saddle with Aerosmith back in 1974.
28 **NEW GEAR**
Products from Gibson, Ibanez, Höfner & more
90 **OUTTAKES**
Tony Levin in Harley heaven

BASS NOTES

18 **HOLIDAY GIFT GUIDE**
Stocking stuffers under $150
22 **STEVE ADAMS** Impeccable instincts with **ALO**
24 **SEAN HURLEY**
Chanelling Paul with **John Mayer**
26 **BP RECOMMENDS**

SOUNDROOM

54 **SHOOTOUT** Warwick BC150 & Acoustic B200MKII combo amps
62 **LAIRAT** Gabriella 5-string
68 **RADIAL ENGINEERING**
Firefly Tube DI

WOODSHED

72 **JAZZ CONCEPTS**
Intro to tetrachords
76 **BLUES YOU CAN USE**
Bridge construction
78 **BASSER INSTINCTS**
Visual reality

WARWICK...It's a Family Affair!

Divinity Roxx

www.divinityroxx.com

Jen Zielenbach

www.myspace.com/jenzrising

Trish Doan

www.kittlerocks.com

www.sickpuppies.net

Emma Anzai

www.myspace.com/antomazza

Antonella Mazza

www.myspace.com/suicidecity

Jennifer Arroyo

DIN 14001
DIN 18001 ISO 50001

Check us out on:

Family Owned • Solar Powered • Sustainably Manufactured in a Green Environment

Distribution USA: US Music Corp. • 1000 Corporate Grove Drive • Buffalo Grove IL 60089 • Phone 800 877 6863 • Fax 847 949 8444 E-Mail:Warwick.info@USMusicCorp.com

Distribution Canada: Korg Canada, a division of JAM industries • Phone 514 457 2555 • Web: www.korgcanada.com

Artist Contact: Warwick Music Equipment Trading (NY USA) Inc. • 76-80 East 7th Street New York • NY 10003 • Phone 212 777 6990 • E-Mail: artist@warwickbass.com

Headquarters: Warwick GmbH & Co. Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany

Branches: SHANGHAI / P.R.China • DÜBENDORF / Switzerland • PRAHA / Czech & Slovakia Republic • WARSAW / Poland • HAILSHAM / Great Britain

www.warwick.de • www.warwickbass.com • www.warwick.de/forum • www.warwick-distribution.de

Warwick
The Sound of Wood.

BX500 BASS HEAD

500w @ 2Ω & 4Ω, 300w @ 8Ω, Multiple EQ's, warm 12AX7 tube

"The sound is very linear and natural…Surprising volume and low-end…The BX500 amp is 6 pounds of power with a metric ton of features" – Vintage Magazine - Phil Feser

MADE IN USA

CARVIN
Where made in the USA matters

6 months No interest

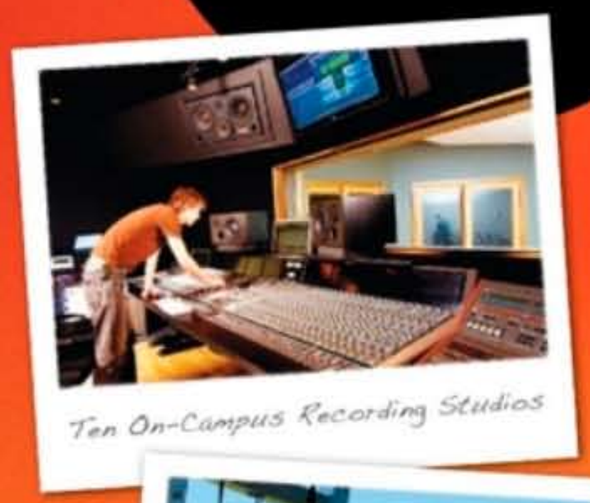
buy direct • carvin.com • 800.854.2235

Video Demo
carvin.com/bx500

OUR EDUCATION IS HOW YOU WILL BE HEARD.

mcnally smith
COLLEGE *of* MUSIC

Imagine a music college that encompasses all aspects of the music industry in one place. You can study music business, audio recording, music production, live sound, composition, or popular music performance with your instrument of choice – guitar, bass, drums, keyboard, voice, brass, woodwinds and strings.



Ten On-Campus Recording Studios

Degrees in Music Performance

IT'S ALL ABOUT THE MUSIC!

Connect with us on Twitter, Facebook, Flickr, YouTube & MSCM Blogs, check out blog.mcnallysmith.edu

→ visit mcnallysmith.edu

19 Exchange Street East
Saint Paul, Minnesota 55101

p: 651.291.0177
info@mcnallysmith.edu

bassplayer

www.bassplayer.com
Vol. 23, No. 13, December 2012

Editorial Director Michael Molenda, mmolenda@nbmedia.com
Editor Brian Fox, bfox@nbmedia.com
Consulting Editor Karl Coryat
Senior Contributing Editors E. E. Bradman, Chris Jisi
Contributing Editor Ed Friedland
Staff Writer Jimmy Leslie

Art Director Paul Haggard
Production Manager Amy Santana

Publisher Joe Perry
jperry@nbmedia.com, (770) 343-9978
Advertising Director Northwest, Midwest, Canada & New Business Development Greg Sutton
gsutton@nbmedia.com, (925) 425-9967
Advertising Director Southwest Albert Margolis
amargolis@nbmedia.com, (949) 582-2753
Advertising Director, East Coast & Europe Jeff Donnenwerth
jdonnenwerth@nbmedia.com, (770) 643-1425
Specialty Sales Adverting Michelle Eigen
meigen@nbmedia.com, (650) 238-0325

THE NEWBAY MUSIC GROUP
VICE PRESIDENT, PUBLISHING DIRECTOR: Bill Amstutz
GROUP PUBLISHER: Bob Ziltz
EDITORIAL DIRECTOR: Brad Tolinski
SENIOR FINANCIAL ANALYST: Bob Jenkins
PRODUCTION DEPARTMENT MANAGER: Beatrice Kim
DIRECTOR OF MARKETING: Josh Bernstein
DIRECTOR OF SALES OPERATIONS: Lauren Gerber
MARKETING PROJECT MANAGER: Tyler Reed
MARKETING DESIGNER: Joelle Katcher
MOTION GRAPHICS DESIGNER: Tim Tsuruda
IT TECH: Bill Brooks
CONSUMER MARKETING DIRECTOR: Crystal Hudson
CONSUMER MARKETING COORDINATOR: Dominique Rennell
FULFILLMENT COORDINATOR: Ulises Cabrera
OFFICES SERVICES COORDINATOR: Mara Hampson

ADVISORY BOARD
Kenny Aaronson, Jeff Andrews, Steve Bailey, Victor Bailey, Jeff Berlin, Brian Bromberg, Jack Bruce, Ron Carter, Phil Chen, Stanley Clarke, Art Davis, Nathan East, Mark Egan, Andy Gonzalez, Barry Green, Charlie Haden, Stuart Hamm, David Hungate, Anthony Jackson, Darryl Jones, Dave LaRue, Will Lee, Michael Manring, Christian McBride, Marcus Miller, Pino Palladino, John Patitucci, Josh Paul, Dave Pomeroy, Chuck Rainey, Rufus Reid, Steve Rodby, Billy Sheehan, Lee Sklar, Steve Swallow, Gerald Veasley, Rob Wasserman, Verdine White, Gary Willis, Doug Wimbish, Victor Wooten

Please direct all advertising and editorial inquiries to:
Bass Player, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066
(650) 238-0260; FAX (650) 238-0261; bassplayer@nbmedia.com

Subscription orders, inquiries, address changes, and Back Issues:
Bass Player, P.O. Box 469069, Escondido, CA 92046-9069. For quickest service, telephone: 800-234-1831 or (760) 291-1537. bassplayer@pcspublink.com

For custom reprints & e-prints please contact our reprint coordinator at Wright's Media: (877) 652-5295 or newbay@wrightsmedia.com

NEWBAY MEDIA CORPORATE
President & CEO Steve Palm
Chief Financial Officer Paul Mastronardi
Controller Jack Liedke
Vice President, Digital Media Joe Ferrick
Vice President, Audience Development Denise Robbins
Vice President, Content & Marketing Anthony Savona
IT Director Anthony Verbanic
Vice President Human Resources Ray Vollmer

Bass Player is a registered trademark of NewBay Media LLC. All material published in Bass Player is copyrighted © 2012 by NewBay Media LLC. All rights reserved. Reproduction of material appearing in Bass Player is prohibited without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. All product information is subject to change; publisher assumes no responsibility for such changes. All listed model numbers and product names are manufacturers' registered trademarks. Published in the U.S.A.

Follow Bass Player online at:
twitter facebook myspace.com

MASTER YOUR REALITY.

Iconic bassist, Geezer Butler, of Black Sabbath relies on Hartke for recreating his pioneering bass tone. You too, can experience the same reality that bass legends worldwide have come to trust.

© 2012 Hartke | Photo: Neil Zlozower | hartke.com | geezerbutler.com

Hartke

COMMUNITY

LOWDOWN

BRIAN FOX

Chillin'

I'M HAVING A HARD TIME BELIEVING THAT THE HOLIDAYS ARE UPON US. BUT TRY AS I might, there's no ignoring the dipping temperatures, turning leaves, and long sleeves that even we California boys and girls see this time of year. Chalk it up to my not-so-inner introvert or my increasingly bear-like physique, but this is the season that makes me want to hibernate. I could certainly afford to catch a few zzz's—as I type, we're literally hours away from the start of this year's Bass Player LIVE!, and though it promises to be off-the-freaking-charts awesome, I've paid quite the toll in the long days, late nights, and tears of joy and frustration that come with the job of putting it all together. (For the record, I'm not alone here; Joe Perry, Lauren Gerber, Chris Jisi, Tyler Reed, Donny Emerick, and many others put just as much—if not more—into making BPL! the biggest and best bass hang of the year. To all of them, THANK YOU!). So there's that. We'll all know next month if I survived the ordeal.

For those who aren't quite sure how the sausage gets made in the *Jungle*-esque world of magazine publishing (and I pray that's nearly all of you), this is also the time of year when we put together an editorial plan for the upcoming year. (What's that? It was due in August?! Well, I suppose I've always played a bit behind the beat. . . .) This is where you 99 percenters come in. We need you. What did we do last year that you dug? How did we piss you off? Let you down? Get you thinking? Make your day? We want to know it all—good, bad, and ugly. Tweet us @BassPlayerNow, post a comment on facebook.com/bassplayermag, or email me at bfox@musicplayer.com with the subject "BP 2013," and let your voice be heard. I'm listening, I swear.

In the meantime, I hope you enjoy this and every issue of BP. Couldn't care less about Steve Harris? Dig our transcription with unsung R&B hero Leon Sylvers. Not in the market for a fancy DI? Check out our review of two affordable 1x15 combos. Not interested in becoming a better bass player? There, I'm afraid, I can't help you. It's getting chilly out there, friends. So grab your F-clef Snuggie, get cozy, and Dig Deeper!

BP Zf
O—!!!

COURT OF OPINION

Fender recently posted their list of "Five Famous Fender Basses," which included James Jamerson's "Funk Machine," Jaco Pastorius' "Bass of Doom," John Entwistle's "Frankenstein," Paul Simonon's London Calling Precision Bass, and Steve Harris's West Ham United F.C. Precision Bass. What's on your list?

"Duck" Dunn's Precision. —**Tony Bishop**

I'd say Sid Vicious' P-Bass should be on the list. —**Joel Dawson**

Jaco's fretless "Bass of Doom" Jazz, Billy Sheehan's "Wife," Joe Long's stack-knob lefty 1960 Jazz Bass, and Berry Oakley's famous "Tractor" Jazz Bass. —**Austin Branca**

Jaco's "Bass of Doom," Geddy Lee's black Jazz, Larry Graham's Jazz Basses, Duck Dunn's Precisions, Darryl Jones' white Jazz, and Fernando Saunders', Mark Egan's, Percy Jones', and Bunny Brunel's fretless Precisions. —**Richard Brown**

There are really too many to name. Louis Johnson first blasted on the scene with a natural Precision. —**Richard Brown**

Phil Lynott, anyone? —**Johan Niemann**

What about Anthony Jackson's "Career Girl" '75 Jazz with a '73 Precision neck? Mmm. . . . —**Llewellyn John**

"Family Man's" J, Rocco Prestia's P, George Porter Jr.'s P, Berry Oakley's J, and of course, James Jamerson's P. —**Kevin Roy**

James Jamerson's P-Bass, Larry Graham's J-Bass, Chuck Rainey's P-Bass, Jaco Pastorius' J-Bass, Marcus Miller's modified J-Bass. —**Al Gates**

Marcus Miller's natural Jazz, Jaco's sunburst Jazz, Verdine White's Olympic white Jazz, Sting's sunburst '50s Precision, and Steve Harris' P-Bass, when it was painted blue. —**Alan Ace Cooper**

Lee Sklar's P-Bass on the early James Taylor charts, David Hungate's '63 P-Bass on Boz Scaggs' "Lowdown," Carol Kaye's P-Basses on all those Beach Boys hits, Mr. Jamerson's "Funk Machine," and McCartney's '66 Jazz on the *White Album*.—**Michael R Cheney**

TIMELINE

This Month In Bass History

December

1st Weather Report bassist and fretless icon Jaco Pastorius born, **1951**.

2nd Nate Mendel of the Foo Fighters born, **1968**. Chris Wolstenholme of Muse is born, **1978**.

4th Byrds and Flying Burrito Brothers bassist Chris Hillman born, **1942**. Sly Stone's bass line anchors No. 1 U.S. single "Family Affair," **1971**.

5th Bebop bassist Art Davis born, **1934**.

6th Weather Report co-founder Miroslav Vitous born, **1947**. Paul Simon goes to No. 1 on the U.S. album chart with "Still Crazy After All These Years," featuring David Hood's bass line, **1975**.

7th The Police's "Walking on the Moon" hits the top of the U.K. charts, **1979**.

8th Session superman and Fourplay member Nathan East born, **1955**.

9th The Band's Rick Danko born, **1943**. Crowded House bassist Nick Seymour born, **1958**. Bernard Edwards' "Le Freak" bass line helps propel Chic to the top of the charts, **1978**.

10th The Band's Rick Danko dies, **1999**.

11th Mötley Crüe bassist Nikki Sixx born, **1958**. Miles Davis, Sting, and Rolling Stones sideman Darryl Jones born, **1961**.

14th AC/DC bassist Cliff Williams born, **1945**.

15th The Clash bassist Paul Simonon born, **1955**.

17th REM bassist Mike Mills born, **1958**.

20th fIREHOUSE and Minutemen co-leader, Stooges sideman, and solo artist Mike Watt born, **1957**.

22nd Upright virtuoso, composer, and conductor Giovanni Bottesini born, **1821**. Doubling and 6-string icon John Patitucci born, **1959**.

23rd Spinal Tap's Derek Smalls born (as actor/comedian Harry Shearer), **1943**.

24th Hawkwind and Motorhead bassist Lemmy Kilmister born, **1945**.

25th Jimi Hendrix Experience bassist Noel Redding born, **1945**.

26th Meters bassist George Porter Jr. born, **1947**.

27th Kinks bassist Pete Quaife born, **1943**.

31st Seminal trombonist, bassist, and tuba player John Kirby born, **1908**. Aerosmith's Tom Hamilton born, **1951**.

THE REAL WORLD

Gracie "Bassie" Kruse

Home base Durango, CO
Occupation Glass artist/fashion designer/receptionist/reggae bass player
Gigs Bass player/vocalist for A-DUB-ROCK (my Rocky Mountain reggae/dub band), Tony Culture
Basses Sadowsky Vintage 5-string, Ibanez 4-string
Rig Line 6 LD175 LowDown 1x15 combo
Effects Line 6 Bass POD
Strings, etc. Fender flatwounds
Heroes & Inspiration My dad, My mom, my teachers Etoon Evoon, Chelem, and Stevie Love, and my brother Cuatro. Also, Ashton "Family Man" Barrett, Sly Dunbar and Robbie Shakespeare, Amlak Tafari, Luciano, Dennis Brown, Barrington Levy, Stevie Wonder, Bob Marley, Kim Deal, Divinity Roxx, Tina Weymouth, and "Cassandra" from Wayne's World!
Contact facebook.com/gracie.kruse, myspace.com/princessbassie

Want to introduce yourself? Find submission guidelines at bassplayer.com/october2012. Get selected for The Real World and receive a set of D'Addario EXL170 bass strings and a T-shirt. All those who submit will receive D'Addario's FretBuzz newsletter.

How did you come to play bass?

My stepdad gave me a guitar when I was 11, but my brother always said, "Quit playing it like a bass." At 19, I picked up a bass guitar for the first time, and haven't put it down since. My dad raised me on reggae music; he used to travel to Jamaica and draw portraits. The heartbeat of reggae music is the drum and bass, and I've always been drawn to that. When I bought my first bass, I met my friend/teacher from Jamaica on a cold snowy day, and he taught me how to play my bass, roots-style.

What's a lesson you've learned along the way?

Be true to yourself, and don't let anyone stop you from achieving your dreams. Practice as much as possible. And don't just play your bass—make love to your bass.

What are your musical goals?

To travel the world with my bass, spreading love through sweet reggae music, and to work as a bass player for reggae artists while developing my solo album.

DIG MY RIG

FROM RIGHT TO LEFT, the basses in the photo are: "Mathisen" 4-string custom-made by luthier Dilian Obretenov (dika-guitars.com) and equipped with N-Audio electronics (n-audio.com); two fretless Pedulla Pentabuzz 5-strings, all strung with Elixirs; and a Yamaha SLB 200 Silent electric upright bass.

My main rig is an EBS Fafner amp, an Ampeg 4x10, and a Harkte HA5500 bass amp running a Yamaha 1x18 subwoofer. For stereo effects, I run a line mixer from three preamps (one Behringer and two Raven Labs) into a 1,000-watt Behringer power amp running an Eden 2x10 and an EBS 1x12 on each side.

It's hard to see all the pedals in this photo, and I always change my setups, but I almost always have an Exar Electronix taBassCo TC04 pedal (exarelectronix.com). I use several Boss line selectors for inputs, splits, and effect loops. My pedalboards include effects by Electro-Harmonix (Voice Box, Bass Microsynth, Enigma, Q Balls, Touch Wah, POG 2, Holy Grail), Boss (tuner, expression pedals, OC-2 Octave and OC-3 Superoctave, DD-6 Delay, compression, bass equalizer, harmony, as well as ME-50B and GT-6B multi-effect units), a DigiTech Whammy Pedal, N-Audio preamp/distortion pedal/booster, Seymour Duncan pickup booster, ProCo Rat distortion, Mu-Tron Touch wah, Dunlop Cry Baby Bass Wah, Moog Moogerfooger lowpass filter, Line 6 DL4 Delay Modeler, and Roland PK-6 bass pedals. I make my own wooden pedalboards.

I also run Guitar Rig on a Macbook Pro and Motu Ultralite soundcard. Using a Sonuus B2M bass-to-MIDI converter, I trigger sounds from Roland organ and Alesis synth modules; I also use Logic Pro and Mainstage for synths. When I play upright, I use a DPA 4099B condenser mic through an EBS Microbass II two-channel preamp/DI box.

The trick for not getting noise from all these pedals is to use a lot of power supplies. A Behringer HD400 two-channel Hum Destroyer helps, too—sometimes. —PER MATHISEN

GET YOUR GEAR NOW!
IN-STOCK GEAR SHIPS IMMEDIATELY!

Music Lovers' Stocking Stuffers at Sweetwater!

18 Months 0% Interest Financing*
on Top Brands, Using Your Sweetwater Card!
Limited Time Only — Call for Details!

Gift Certificates
The perfect gift for any musician on your list.

All Access Platinum Card*
Apply for your card today at Sweetwater.com/AllAccess.

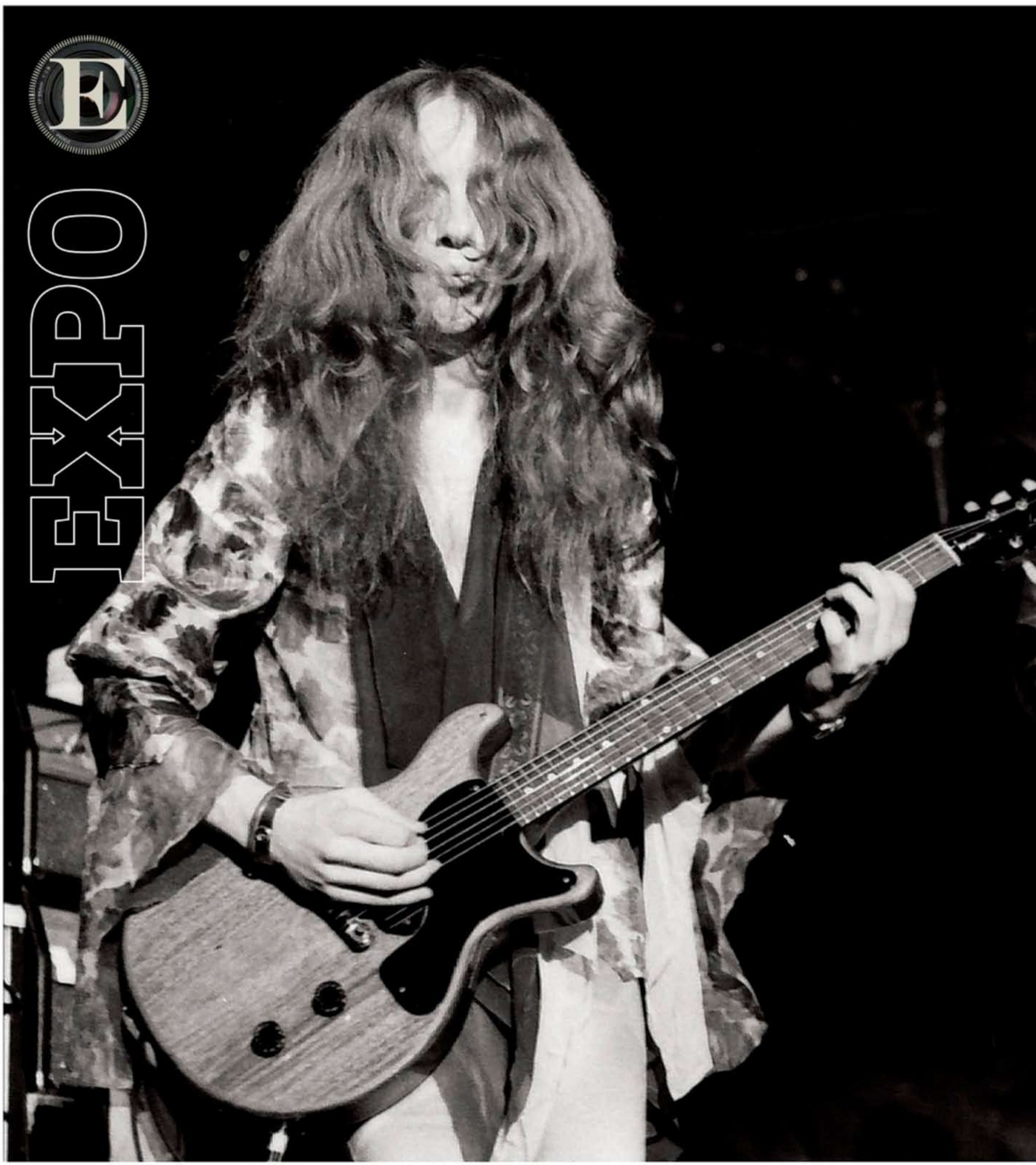
FREE Shipping
Almost every piece of gear ships 100% free.

FREE Warranty**
We cover nearly every item for a minimum of two years.

Sweetwater®
Music Instruments & Pro Audio
(800) 222–4700
Sweetwater.com

ProGear and *SweetNotes* are now mobile!
Sweetwater Publications
FREE at Apple's App Store

*For complete details on our 0% Interest financing plans, please visit www.sweetwater.com/financing/allaccess.php. The terms and conditions of our 0% Interest financing plans vary depending on manufacturer and/or product line. To qualify, purchases must be made using the Sweetwater Musician's All Access Platinum Card and paid in full within the financing time period. Subject to credit approval. **Please note: Apple products are excluded from this warranty, and other restrictions may apply. Please visit www.sweetwater.com/warranty for complete details.


EXPO

Hairosmith!

Tom Hamilton (r) and Brad Whitford let it all hang out in 1974. The band's 15th studio album, *Music From Another Dimension!*, comes out November 6th. Photograph by Neil Zlozower/AtlasIcons.

BASS NOTES

Holiday Gift Guide

Acoustic

ACOUSTIC B15

The B15 provides 15 watts of power pushing a 10"speaker for incredible low end from a compact/practice amp. The overdrive circuit lets you dial-in the perfect amount of "dirt" for your tastes. The 3-band EQ with shape control ensures you get that legendary Acoustic tone, and the Acousti-comp compressor keeps your dynamic range in check.

$100 street

acousticamplification.com

TC Electronic

POLYTUNE MINI

TC Electronic introduced polyphonic tuning to the world and since then guitarists everywhere have welcomed this next-generation way of tuning with open arms. PolyTune Mini will fit on any pedalboard. Sometimes size actually does matter and in such cases, PolyTune Mini is the perfect solution.

$89 retail

tcelectronic.com

CruzTools

GROOVETECH TRUSSROD DRIVERS

Vintage and vintage-reproduction guitars require a special screwdriver for trussrod adjustment. CruzTools developed two new screwdrivers for easy adjustment without damage. Two versions are available, allowing adjustment with the neck on or removed.

$14 retail

cruztools.com

Carvin

GB45

Padded nylon bass gig bag with soft interior lining. Extra-heavy stitching and large outer pocket. Dual padded shoulder straps.

$44 retail

carvin.com

Snark

SN-1 GUITAR & BASS TUNER

Tap tempo metronome and tuner with full-color display that rotates 360 degrees with "Stay put" clip, transpose features, and pitch calibration (415-466Hz). High sensitivity vibration sensor. Tuner can be used on front or back of headstock (accommodates left and right handed players).

$29 retail

snarktuners.com

Pro Rock Gear

DELUXE MULTI A-FRAME ADJUSTABLE GUITAR STAND

Heavy-duty steel construction for maximum stability and support. Fully adjustable with secure locking mechanisms and bases.

$49 retail

apintl.com

IK Multimedia

STEALTHPLUG CS

Compact ¼"-jack-to-USB guitar and bass audio interface for Mac/PC. Plug your instrument into your computer and record with AmpliTube amp and FX software. High-quality direct input. Headphone/Amp/Powered Speaker output. Low-latency ASIO and CoreAudio drivers. Includes AmpliTube Custom Shop plug-in and standalone, plus 50 Gear Credits for à la carte model purchases.

$100 street

ikmultimedia.com

Peterson Tuners

STROBOCLIP CLIP-ON STROBE TUNER

0.1 Cent Accurate. Drop and capo setting. 29 Peterson Sweeteners. BFTS support.

$89 retail

stroboclip.com

Planet Waves

PACATO HEARING PROTECTION

Pacato Hearing Protection is a reusable, universal-sized audio filter designed specifically for musicians and music enthusiasts. While other hearing protection can sound muffled and unnatural, the Pacato filters provide full-frequency and enjoyable audio at safe listening levels. The exclusive design minimizes low frequency emphasis, while keeping the ear ventilated for unmatched comfort.

$29 retail

planetwaves.com

Essential Sound Products

MUSICCORD POWER CORD

High-performance AC power cord improves clarity and tone, lowers noise floor. Sounds have more warmth and vibrancy. Bass has more speed, tonality and control. Patented design, hospital-grade quality. Made in the U.S.A.

$149 retail

essentialsound.com

Korg

TMR50

The TMR50 Combo Tuner, Metronome and Recorder offers tuner and metronome functions that can be used separately or simultaneously. For practice and capturing riffs or song ideas, it's also equipped with a built-in mic and speaker, high-quality linear PCM recording functionality, and a USB port. A large, backlit LCD offers visual feedback.

$79 street

korg.com

IK Multimedia

IRIG STOMP

Guitar and bass players can integrate their favorite iPhone/iPad apps into their existing pedalboard setup. Compact, aluminum-cast enclosure integrates easily into any traditional pedalboard. Can be used inline with other effects pedals, or connected directly to amplifiers or PA systems. Active battery-powered output circuit, Includes AmpliTube Free.

$59 street

ikmultimedia.com

Gruv Gear

DUOSTRAP SIGNATURE STRAP

Offers dual shoulder-weight distribution of your instrument.

$149 retail

gruvgear.com

Levy's Leathers Limited

DISTRESSED LEATHER STRAPS

2.5"-wide. Burnished edges.

$57 retail

levysleathers.com

Live X

Sound Better.

Designed for the most demanding live performances, the new Live X family of powered and passive PA loudspeakers sets new standards for portable sound. Everything Electro-Voice has learned making audio systems for the world's biggest events is built into Live X:

- Precision-engineered components for best-in-class performance
- Lightweight wood cabinets for ease-of-use and real-world durability
- Stackable or pole-mounted designs and integral monitor angles for maximum versatility

All at a price point previously unheard-of for loudspeakers of a similar pedigree.

Electro-Voice has got you covered!

Buy any two Electro-Voice Live X loudspeakers with covers and get a mail-in rebate for the cost of the covers! Offer runs November 1, 2012 - December 31, 2012

www.electrovoice.com/rebateform/livexcovers

Powered Loudspeakers
12 | 15 | 18

Passive Loudspeakers
12 | 15 | 2x15 | 18

©2012 Bosch Security Systems, Inc.

electrovoice.com/livex

LIVE FOR SOUND
mics • dsp • amps • speakers
www.electrovoice.com

ALO, NICKI BLUHM & THE GRAMBLERS

Steve Adams

Turning Jams Into Gems

BY JIMMY LESLIE | PHOTO BY DOUG BURKHARDT

FOR TEN YEARS, NATIVE STEVE ADAMS HAS been a stalwart anchor at the bottom of the San Francisco Bay Area's thriving jam scene. Adams' main band, ALO, sells out ballrooms near and far, and the understated, fingerstyle P-Bass devotee with impeccable instincts is always in demand for sideman and session dates. On ALO's fourth album for Jack Johnson's Brushfire label, Adams and his bandmates made a concerted effort to craft solid songs bristling with the democratically creative foursome's feel-good forays of upbeat improvisation.

How does ALO usually start up and develop a jam?

One thing we do is take turns starting a jam, and then just let ideas unravel in whatever order. Each of us has the opportunity to change the harmony or the rhythm. We try our best to support each other's inspired moves and give them time to develop. We may ditch everything, but some ideas may lead to keeper parts. The ultimate goal is to find parts we personally love, but which still fit with the rest. Once we've got something collectively cool, we go back, dissect, and pick out the core ideas. Sometimes certain moments of the jams might even suggest other avenues of pursuit.

We also experiment with styles and feels. The propulsive, syncopated bass line I play on "Speed of Dreams" came about while jamming on the changes in a ska feel during pre-production. The song ended up having a more pop-rock feel, but the ska-like bass line stuck.

What's one song on the new album that started from pure spontaneity?

"Falling Dominoes" was born in the studio when we were having fun messing around with that groove. Zach [Gill, keyboardist/singer] threw out some vocal ideas, and we were unknowingly halfway there. Since it wasn't planned, we sort of forgot about it. But like a lot of organized bass players, I also play the role of archivist. I encouraged the band to revisit the jam and develop it into a song. Musically, all it needed was a little bridge modulation to reset the main groove and it was good.

Do you create charts to help with arrangements?

Sometimes. Creating a chart can help you zoom out and see the bigger picture. We're all traditionally schooled, but any band can develop its own song language. Creating a song arrangement is like designing a building. You want it to be unique, but it also needs to function. You need to be able to find the kitchen and the bathroom! A song needs those familiar elements, but it also needs the mystery and magic of something new. **BP**

INFO

LISTEN

ALO, *Sounds Like This* [Brushfire, 2012]; Nicki Bluhm, *Driftwood* [Little Sur, 2011]

EQUIP

Basses '74 Fender Precision Bass with Leo Quan Badass II bridge, Squier Vintage Modified Precicion Bass, Martin BC-15E acoustic bass
Rig Mesa Engineering M3 Carbine with Vintage Powerhouse 4x10 cabinet, Mesa Engineering Walkabout Scout 1x15 combo
Strings D'Addario Half Rounds (.050–.105)

CONNECT

Watch Steve Adams play and sing "Falling Dominoes" with ALO: **bassplayer.com/december2012**

© 2012 The Epiphone Company. All Rights Reserved. Photo: Barry Benenson

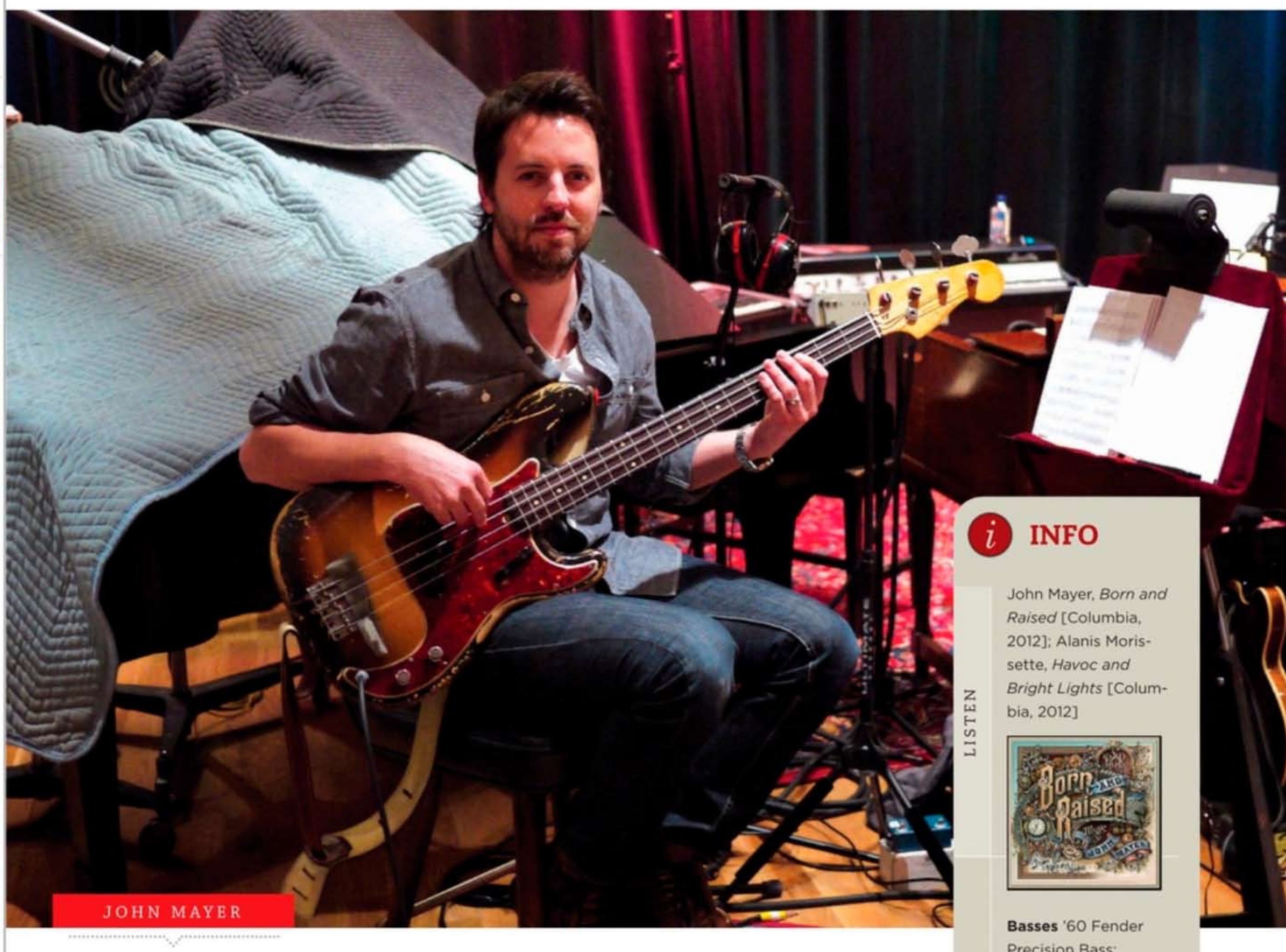
Jack Casady and his Signature Bass

www.jackcasady.com • www.epiphone.com

Epiphone®

performance is our passion

A part of the Gibson family of brands



JOHN MAYER

Suburban Decay

Sean Hurley Summons '70s Sonics & Sensibilities On *Born And Raised*

BY CHRIS JISI

JOHN MAYER'S CONTINUED THROAT PROB-lems have prevented him from touring in support of his most recent CD, *Born and Raised*, a well-written ode to Southern California singer–songwriter rock of the early '70s. Whatever effect this lack of promotion will have on the life of the disc's 11 songs, for bassists it's a collection most worthy of checking out thanks to Sean Hurley's modern take on a classic, minimalist form. The much-in-demand L.A. session bassist has remained busy without Mayer's road dates to factor in. We recently talked to him

INFO

LISTEN

John Mayer, *Born and Raised* [Columbia, 2012]; Alanis Morissette, *Havoc and Bright Lights* [Columbia, 2012]

EQUIP

Basses '60 Fender Precision Bass; '66 Guild Starfire, '66 Fender Precision Bass; 55 Kay K162 Pro Bass
Strings La Bella Deep Talkin' Flatwounds (.043–.104), La Bella Slappers (.045–.105) on the '66 P-Bass
Rig 1966 Ampeg B-15
Studio signal chain Direct via Eclair Engineering Evil Twin Tube DI into Neve board; B-15 mic'd with an Electro-Voice RE20

on his way to shoot a music video, to gain insight on his role in making the album.

Was there a stated concept for the CD from the start?

I guess it was more felt than spoken. The record started in New York City, with John alone at Electric Lady Studios creating demos; then the rest of us came in. By that point he had written "Whiskey, Whiskey, Whiskey," "A Face to Call Home," "Age of Worry," "Speak for Me," and the title track—songs that were more acoustic-driven and subdued. So we kind of saw the direction without anyone being too explicit. We did talk about making the record sound in the vein of early Neil Young albums like *After the Gold Rush* and *Harvest*.

How did that translate bass-wise for you?

I immediately thought P-Bass and B-15, and after referencing the Neil Young albums and some Bob Dylan from that era, I realized the bass decay needed to be short. At first, I was using thumb and palm mute, but I quickly switched to putting foam under the bridges of all four basses I played. I hadn't done much of that in the past; it really changes the tone as compared to muting with my palm. Also, it's a lot of fun to have that sound and be able to play normal fingerstyle.

What was your approach to your parts?

Reactionary, mostly. It was almost like showing up at a rehearsal and going through the songs. We started playing them to see what was working, and it was easy to fall in place. We'd do three or four takes of each song, distilling things as we went. Most of the songs were cut live; on a couple, [drummer] Aaron Sterling and I just played to John's existing vocal and guitar demo. When Don Was came on as producer, we recut "Queen of California," but they ended up going back and using our original version.

The organic nature of the sessions comes through on "A Face to Call Home," where you get busier as the track goes on.

It's almost like a through-composed bass line, where we're just playing and reacting to each other. "Something Like Olivia," which is the lone track with Jim Keltner on drums, was born out of us jamming in-between takes of "Born and Raised."

The bass line with the most defined subhook is probably "Queen of California."

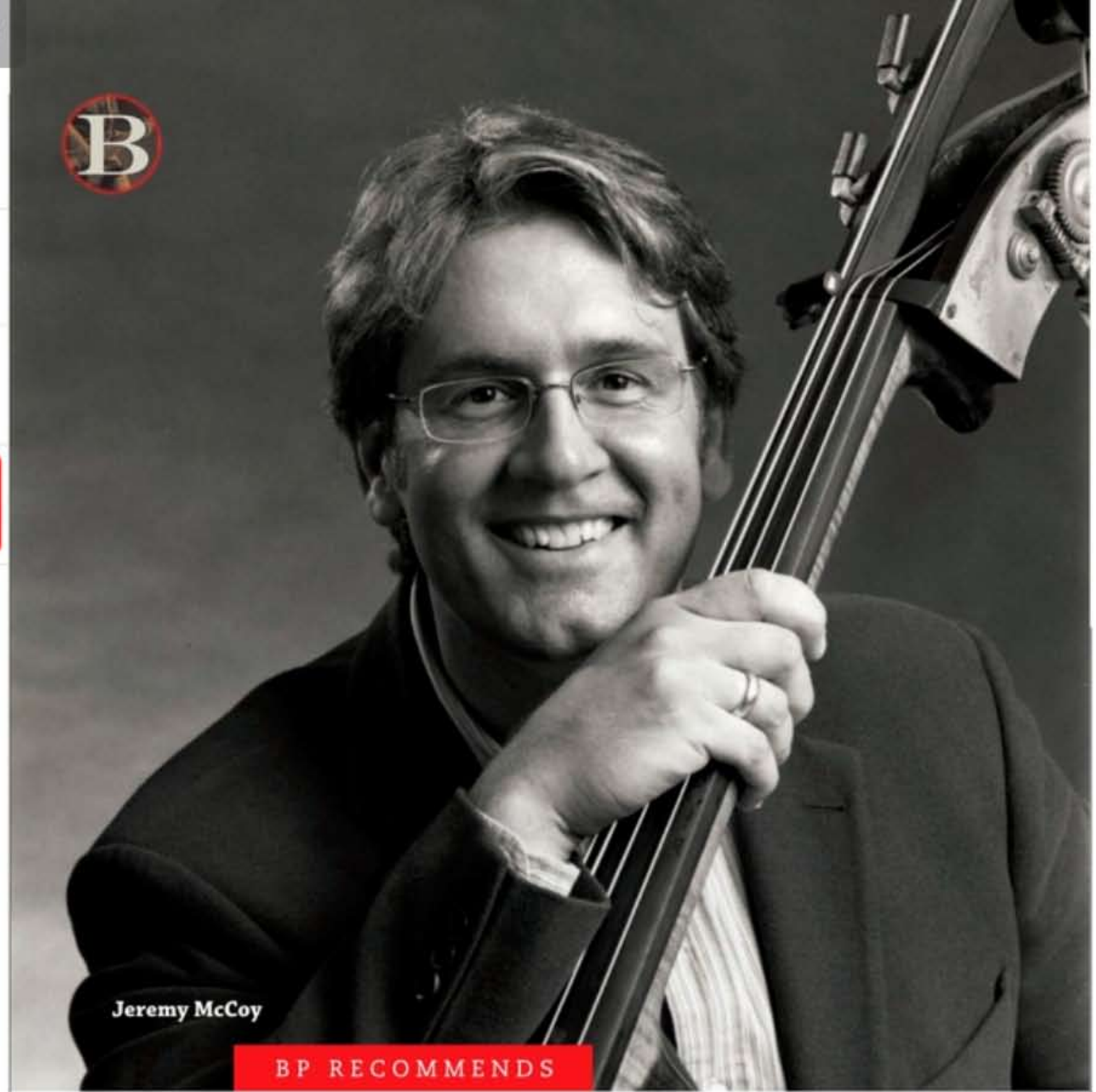
That's generally how I try to play, where I'm always looking for a McCartney-esque melodic line. Even though the song has a bit of an Allman Brothers vibe, I'm still channeling Paul. There are three distinct guitar parts; the main one, where John is playing a *C* chord and bouncing off the *G*, *A*, and *B♭*, is what I created my part to. I just played my adapted version of [the Beatles'] "Tomorrow Never Knows," and it really worked in the tune and became its own thing [*laughs*]. Unlike most of the other songs, where I followed the chord changes, here it was trying to match a riff—I sort of have to play a riff beneath the riff, which is pretty cool.

"Shadow Days" and "If I Ever Get Around to Living" also find you in McCartney mode.

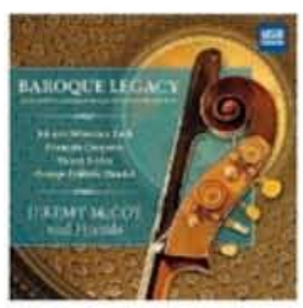
As the album moved along over a period of months, John would occasionally encourage me to step out more and "take a moment." So by the time we were cutting "Shadow Days" I was definitely playing a little busier than I would have if I were doing a record with someone over a few days—unless specifically requested. "If I Ever Get Around to Living" was the very last song we did. By that point, my confidence was high and I was being encouraged to play out. Also, John was playing acoustic guitar, and when he does that there's more room for the bass to fill up the space. I jumped into the little melody on the re-intro and John liked it. We were all in our comfort zone; you can hear us go from a mild swung feel to a straight feel. That just happened while we were having fun playing around with the groove. We had played the riff so many times that suddenly it starts to become something else, and everyone follows.

What else have you been up to?

In July I recorded for an Italian artist named Elisa, in Italy, and I also recorded with John [Mayer] in Montana. I just played on a few songs for Josh Groban and for a great new artist named Kate Earl. And I also co-wrote the Pitbull/Chris Brown hit "International Love." Recently, I opened my own studio in North Hollywood with drummer Victor Indrizzo, whom I met while doing Alanis Morissette's new CD. We've been recording basics for Colbie Callait's Christmas CD there. I've also been doing a steady amount of remote recording from there; people send me tracks, and I add my bass and e-mail them back. I've been very fortunate. **BP**


Jeremy McCoy

BP RECOMMENDS



Jeremy McCoy & Friends
Baroque Legacy [MSR Classics]
McCoy, the Assistant Principal double bassist with the Metropolitan Opera Orchestra and frequent concerto soloist, is renowned for his rich arco tone, making his choice of a Baroque program a sage one. Pairing with organist Matthew Larkin on three Bach sonatas, McCoy showcases all registers of his steel-stringed 1749 Italian bass, with highpoints that include his haunting melody reading of the *andante* movement of "Sonata in *G* Major," trills that thrill during the second *allegro* of "Sonata in *D* Major," and awesome articulation and ornamentation on the closing *allegro* of "Sonata in *G* Minor." Teamed with fellow bass virtuoso **Kurt Muroki** and harpsichordist Kevin Murphy, McCoy guides their spirited interplay throughout Handel's "Sonata in *C* Major" and seamlessly blends his tone with Muroki's while handling the challenging bowing of the *corrente* and *vivace* movements of Eccles' "Sonata in *G* Minor." Finally, joined by Muroki, a cello, viola, and two violins, McCoy comfortably leads the call-and-answer flow of Couperin's five-part "Pieces En Concert." In brief, an indelible contribution to the classical double bass catalogue. **—Chris Jisi**

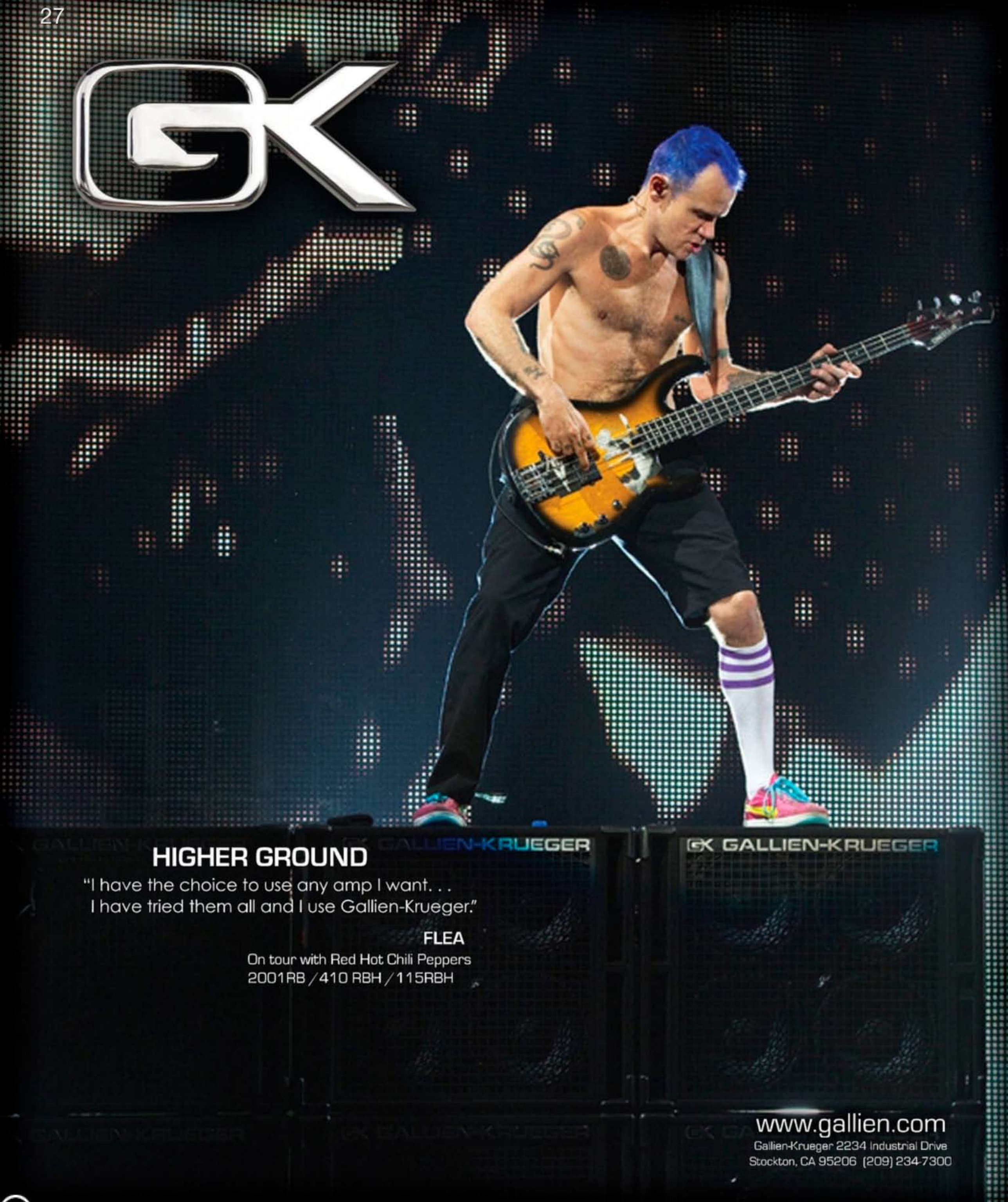
Flying Lotus
Until the Quiet Comes [Brainfeeder]
FlyLo's latest set may be slightly leaner than his 2010 breakthrough, *Cosmogramma*, but it's still a lush and skittering jazz-tinged dreamscape with a bevy of ace contributors. Chief among them, of course, is **Thundercat**, who returns to add lead vocals to "DMT Song" and his distinctive touch to nine of the album's 18 tracks. (Dig that flatwound-strung Ibanez Artcore!) **—E.E. Bradman**

Isis
Temporal [Ipecac]
Ever since Isis called it quits in 2010, the prog-metal post-rock landscape just hasn't been the same. Thankfully, this double-disc set of rarities will keep you warm for the winter, beginning with an unearthed demo of the ten-minute epic "Threshold of Transformation," anchored throughout by **Jeff Caxide**'s bell-ringing bass tone. Other highlights: a raucous cover of Black Sabbath's "Hand of Doom" (from the 1999 EP *Sawblade*) and a stunningly pastoral acoustic version of 2009's "20 Minutes/40 Years." **—Bill Murphy**

Dragonette
Bodyparts [Dragonette Inc.]
Synth-bass freaks who remember **Dan Kurtz** from live house/electro jam band the New Deal will delight in his current project's full-on '80s flavor. On songs like "Untouchable" and "Ghost," Kurtz continues to make dance-floor magic while conjuring enough vintage tones and approaches to induce a flashback, and his production adds a modern sheen to the whole disc. **—E.E. Bradman**

Kurt Rosenwinkel
Star of Jupiter [Wommusic]
Jazz guitarist Kurt Rosenwinkel has gone the long mile to expand the scope of collective improv, and his latest group—pianist Aaron Parks, upright bassist **Eric Revis**, and drummer Justin Faulkner—sounds revved-up for the task. Revis in particular, whose CV includes a seven-year stint with Branford Marsalis, thrives on extended vamps that revolve around a simple chord progression. On the astral ballad "Heavenly Bodies" and the hard-swinging "A Shifting Design," for instance, he even throws a little funk flavor into the mix. **—Bill Murphy**

Flea
Helen Burns [Warner Bros.]
If you expect a Flea solo album to be packed with whirlwind slapping and Peppers-esque, high-energy licks, get ready for a surprise. *Helen Burns*, a brief peek at Flea's quiet side, reveals shades of introspection and melancholy. The bass is still prominent—songs like "Pedestal of Infamy" and "333" have plenty of luscious low end—but not in the capacity we're used to from the wild one. **—Jon D'Auria** BP



HIGHER GROUND

"I have the choice to use any amp I want. . .
I have tried them all and I use Gallien-Krueger."

FLEA

On tour with Red Hot Chili Peppers
2001RB / 410 RBH / 115RBH

www.gallien.com

Gallien-Krueger 2234 Industrial Drive
Stockton, CA 95206 (209) 234-7300

NEW GEAR

GIBSON Midtown Standard Bass

This classy new addition to Gibson's line of semi-hollowbodies has a mini alnico bridge humbucker, wide ceramic neck humbucker, three-way pickup selector switch, volume control, tone control, and Gibson's three-point adjustable bridge. The chambered mahogany body (made of routed solid woods) is matched with a one-piece mahogany neck and a maple fretboard with cream binding. It's available in cherry, ebony, vintage sunburst, and Pelham blue finishes.

Street $1,300

Contact gibson.com

HÖFNER Limited Edition Black Violin Bass

The venerated German company is celebrating its 125th anniversary by building 12—yes, only 12—of these 30"-scale, 22-fret Black Violin Basses, which sport black gloss coats, black control consoles with special black knobs, flame-maple sides, spruce tops, three-piece flame-maple and beech necks, and "Toaster" single-coil pickups.

Street $3,400

Contact hofner.com

SQUIER Chris Aiken Precision Bass

This signature axe in honor of Strung Out bassist Chris Aiken is an eye-catching amalgam of several elements: A '70s Jazz-style "C" maple neck and board with blocks and binding, white Precision body with a Steve Harris-style mirror pickguard, Space Age "Astrolux" logo on the headstock, Hi-Mass four-saddle bridge with brass barrel saddles, Duncan Designed PB-105 pickup, and a single volume knob.

Street $500

Contact fender.com

CARL MARTIN Bass Drive

The Bass Drive, aimed at those of us who love the sound of overdriven tubes, sports a 3-band EQ, gain and level controls, as well as its very own 12AX7 tube. Use it just to fatten up your tone—or push it harder for that classic tube growl and extra sustain.

Street $389

Contact carlmartin.com

FENDER
Nate Mendel Signature Precision Bass

Besides its optional "Fender/Foos" logo neck plate, this replica of the Foo Fighters bass man's cherished '71 Precision is straight out of the Me Decade: Dig that ash body, rosewood board, maple neck, 3-ply pickguard, and slim "C" neck, and check those '70s-correct tuners and knurled chrome knobs. The lightly road-worn finish completes the look.

Street $1,200

Contact fender.com

SNARK SN10 Tuner

This SoCal company's stompbox chromatic tuner boasts a large LCD, pitch calibration from 415Hz to 466Hz, true bypass, and a die-cast metal case—and it comes with an additional perk: Power it with a 9-volt battery or an adapter, and you can use its 9-volt out to power another pedal.

Street $40

Contact snarktuners.com

IBANEZ ATK Premium Basses

The Premium boasts many of the qualities that made the original mid- and late-'90s ATK cult classic, including a 3-piece maple neck, ash body, medium frets, maple fretboard, and that massive ATK bridge, of course. What makes this new iteration premium are the CAP Sonic Arch neck pickup, CAP double humbucker bridge pickup, specially made ATK-N3 3-band EQ, and pickup coil-selector switch.

Street $750 (4-string), $800 (5-string)

Contact ibanez.com

THE KING

37 YEARS AFTER FORMING ONE OF THE BEST—AND BUSIEST—BANDS IN HARD ROCK, STEVE HARRIS UNLEASHES *BRITISH LION*, THE MAIDEN MAN'S SOLO DEBUT.

BY BRIAN FOX

WHEN you are the driving force behind the world's premier metal band, sometimes it's hard to set aside quality "me" time. From its 1975 formation through its mid-'80s ascension as the undisputed kings of NWOBHM—the New Wave of British Heavy Metal—and its continued reign as one of the most enduring and beloved rock bands of all time, Iron Maiden has been, well, a bit of a time-suck. At least it has been for Steve Harris, the band's founding member and principal creative force. That would certainly explain why it's taken 37 long years for the legendary bass player—whose creative output with Maiden is downright gob-smacking—to finally step away for a solo flight.

That the release date of Harris' debut, *British Lion*, fell right in the middle of yet another epic Iron Maiden tour is perhaps indicative of the bass man's unwavering commitment to the band he founded so many years ago. (Phew!) Recorded over the span of several years, *British Lion* is a revelation in that shows a side of Harris that wouldn't exactly fit neatly within the Maiden paradigm. Though it has its moments of Maiden-like majesty, *British Lion* is more in the tradition of straight-up '70s British rock & roll. It's only natural to expect traces of Harris' signature rhythmic gallop on his solo debut, which would presumably be designed to highlight his strength as a player. But there isn't much. Rather, the album plays to Harris' other considerable talent: as a songwriter. Without a doubt, the album offers a snapshot of a bass player at the top of his game, jumping from groove to riff to fill and back again without so much as a stutter. In this new setting, Harris also takes liberties with tone; his trademark top-end attack is there, but so too is a deeper, darker character of his voice on bass. While on tour with Maiden, Steve Harris took the time to talk track-by-track through his long-awaited debut.

WHY did you do a solo album, and why is it coming out now?

Well, "why now" first: it's finally ready! Why is because it's been a very long time that I've wanted some really strong songs to see the light of day.

What was the process of putting the record together?

It was very different than with Maiden. With Maiden, we'll do stuff in block periods of time. We'll make an album in three or for months, or whatever it takes. That's how we've always worked—and it's the way I'd prefer to work. But most people know that I'm pretty much the busiest person in Maiden, so I get a lot less downtime than the rest of them. So this had to be done in bits and pieces over a long period of time.

Over the last few years, Maiden has made a conscious effort to tour more regularly, but for shorter stretches of time. So that opened a window of opportunity to do a few more things. But when this record started, that wasn't the case. Over the past five years, I haven't been at home in the U.K. hardly at all.

Where did you record *British Lion*?

It was done in all sorts of different places, wherever was available at the time. We recorded mainly in Europe, and we mixed it in Los Angeles.

Do you have plans to tour behind the album?

I'd love to, really. I think the songs are really strong, but we've got to wait to see the reaction we get from the album.

The album's opener, "This Is My God," has a familiar, click-y bass sound. What did you use to track that song?

I used the same gear I use with Maiden on that one [see sidebar], with my normal top-end click. On other songs, I used different bass guitars, some with strings that had really gone dead. I did that on purpose so I could get a lot less top end—rather than just turning the top end down. Since I recorded it over a length of time, I had the luxury to experiment a bit more than normal, and mess about with a few different sounds. With Maiden, I don't tend to do that; it's not what's needed. With three guitars [in Maiden], I need that top end to cut through.

"Lost Worlds" is a track with that darker, woolier bass sound.

Yeah, it's got a very different bottom end to what I'm used to using. I just approach each track with whatever's right for the song. I can't remember exactly which guitar I used, but I think I used my

Original Warwick Product

Robert Trujillo Signature Bass

www.warwickbass.com

HAND-CRAFTED IN GERMANY

WARWICK

TRUE METAL

CHROMETONE FINISH | Matched Headstock

NECK THROUGH 4 & 5 STRING

ACTIVE EMG J/J PICKUPS WITH ACTIVE BARTOLINI 3-WAY ELECTRONICS

"Being part of Metallica is not just another gig. This signature bass is not just another bass."

Maple body

INDIVIDUALLY ISSUED CERTIFICATE OF AUTHENCITY

MAPLE NECK, THE SHAPE SPECIALLY DESIGNED IN CO-OPERATION WITH ROBERT TRUJILLO ON THE 5 STRING MODEL

Signature Bass of Metallica's

ROBERT TRUJILLO

QUICKSILVER CHROMETONE OR TURQUOISE BLUE CHROMETONE

JUST-A-NUT III BRASS

Tigerstripe EBONY Fingerboard

34" Scale Length

DIN 14001
DIN 18001 ISO 50001

Check us out on:

Warwick The Sound of Wood

Family Owned • Solar Powered • Sustainably Manufactured in a Green Environment

Distribution USA: US Music Corp. • 1000 Corporate Grove Drive • Buffalo Grove • IL 60089 • Phone 800 877 6863 • Fax 847 949 8444 • E-Mail:Warwick.info@USMusicCorp.com

Distribution Canada: Korg Canada, a division of JAM industries • Phone 514 457 2555 • Web: www.korgcanada.com

Artist Contact: Warwick Music Equipment Trading (NY USA) Inc. 76-80 East 7th Street • New York • NY 10003 Phone: 212 777 6990 • E-Mail: artist@warwickbass.com

Headquarters: Warwick GmbH & Co. Music Equipment Kg • Gewerbepark 45 • 96256 Mainleus-Wallenfels / Germany

Branches: SAWARA / PR China • DUBENDORF / Switzerland • PRAGA / Czech & Slovak Republic • WARSAW / Poland • HALSHAW / Great Britain

www.warwick.de • www.warwickbass.com
www.warwick-distribution.de • www.warwick.de/forum

Robin with really dead strings. I've had it for years—I don't even know if they still make them. I usually use it for writing acoustic, because when I write, I don't normally use an amp. I don't know when it was made, but I have a photo of my son—who's now 21—holding it when he was about three years old.

"Karma Killer" is in 3/4 time—not the most common meter in hard rock. How did that come together?

It just started off with a riff and a groove, and that's what the song is all about. Obviously I think it has strong melody lines, as well, and lots of wah-wah effects. Maiden used to use a lot of wah-wah in the early days; it's nice to use a bit of that again.

"Us Against the World," especially in the guitar department, is the most Maiden-like sound on the record.

I think so, too. I think "The Chosen Ones" and "A World Without Heaven" have those kind of harmonies, as well. That wasn't a conscious thing one way or the other.

Would Maiden ever play any of these songs?

No, of course not. If we're collaborating with people outside of Maiden, then it would never come to the table for Maiden anyway. That's not a rule we've set out, but we don't need to use any outside writers; we've got enough writers in the band as it is, with so many ideas flying around that it's never an issue.

"The Chosen Ones" is one of my favorite bass tracks, and it features that darker sound that you might not hear on an Iron Maiden record.

I'm pretty sure I played a Fender [Precision] on that, but I don't remember exactly what we did with the sound. I didn't make notes, and we never really analyzed what we were doing. To me, that song sounds a bit like UFO, with lyrics influenced by the Who, perhaps.

I especially like the upper-register runs on the chorus.

Yeah, it sort of follows the vocal line.

It sounds as if there is a chorus or flanger effect.

No, I didn't use any effects. Sometimes you'll get a bit of sibilance going on in a song; sometimes it sounds great, sometimes it doesn't. I think it sounds good.

"A World Without Heaven" and "Judas" are two songs that have a driving eighth-note feel that could have taken on that chugging, galloping feel so many people associate with your playing, but that don't. Do you ever feel saddled by that stylistic hallmark?

No, not at all. If a song feels like it needs it, then that's what you do. People can go on about my bass playing, and I've gotten some fantastic complements paid to me over the years. But I'm more interested in the songs, really. I've always been interested in strong songs. Of course, the playing is ultra important, but the song is most important of all. You can be a great musician, but if you're playing a shit song, no one is going to want to listen to it!

In live performance, you have a really athletic style and attack. What's your approach when you're in a studio environment?

It's sometimes a challenge to capture on tape what you would do live. We used to joke about having cardboard cut-out fans in the studio to make us feel more relaxed when we're recording.

"Eyes of the Young" has an almost pickstyle attack. Are you playing with your fingernails on that one?

Yeah. Because the album was recorded over a long period of time, I had the option to trim my nails short for some songs, and leave them long for other songs. With Maiden, we do backing tracks for an album within a week or ten days, and I tend to leave my nails long for that.

"These Are the Hands" has a very different low, distorted, crunchy sound. Do you recall what you played on that?

I'm pretty sure I used the Precision on that one. Yeah, the sound is a little distorted. Sometimes the sound I get has a lot of midrange, which makes it sound a bit more nasally.

Perhaps it's just low in the mix, but I have a hard time hearing bass on "The Lesson."

There is bass on it. Some of the bass stuff I do sounds almost more like piano.

Are you always writing songs?

Pretty much. I've got so many ideas it's ridiculous—that's a nice problem to have, really! The problem is that I have so much stuff I know I'll never be able to use in one lifetime.

Lastly, are there any bands or albums that have caught your ear recently?

Not really recently, but a couple years ago I got really into the Nightwish album *Dark Passion Play* [Roadrunner, 2007]. I thought it was the best album I'd heard in years. It's got a bit of everything—great melodies, a hard sound, a bit bit of classical thrown in. I think it's absolutely incredible.

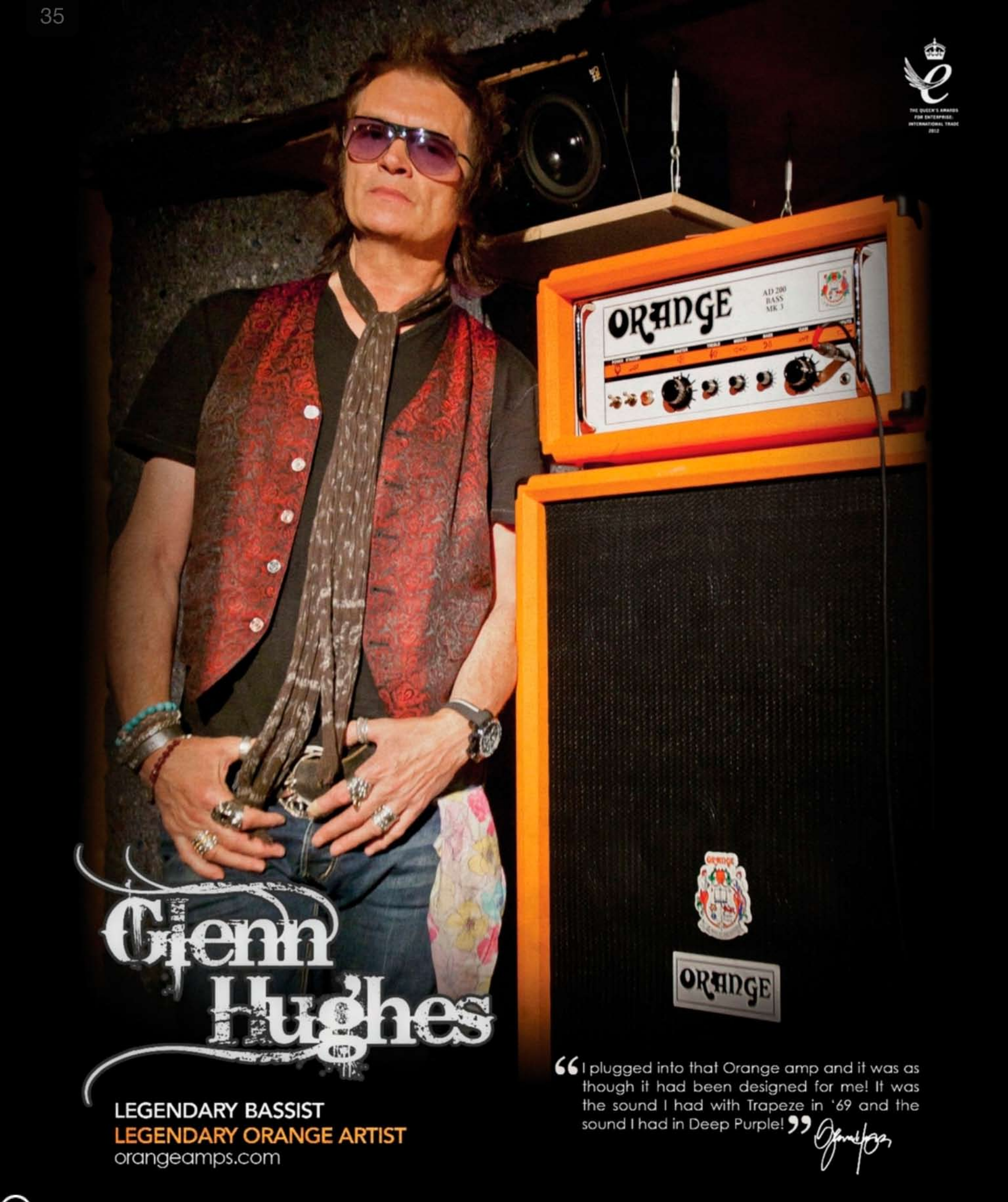
INFO

LISTEN

Steve Harris, *British Lion* [EMI, 2012]

EQUIP

Basses Early-70s Fender Precision Bass, mid-'80s Robin Ranger
Rig Custom heads modeled after vintage Hiwatt 200s, Marshall 4x12 cabinets; Ampeg SVT-4PRO and 8x10 cabinet
Strings Rotosound flatwounds


THE QUEEN'S AWARDS FOR ENTERPRISE: INTERNATIONAL TRADE 2012
ORANGE
AD 200 BASS MK 3
Glenn Hughes
ORANGE
LEGENDARY BASSIST
LEGENDARY ORANGE ARTIST
orangeamps.com
"I plugged into that Orange amp and it was as though it had been designed for me! It was the sound I had with Trapeze in '69 and the sound I had in Deep Purple!"

From *Guitar Player*, November 1983

Piece of Mind

WAY back when Michael Jackson was moonwalking for Motown and Kiss was ditching their makeup on MTV (yikes—more makeup, please!), Steve Harris took time out of Iron Maiden's relentless touring schedule to speak to our predecessors at *Guitar Player*. Here are a few gems from that November 1983 cover story.

On punk and rock

Around '77, the punk bands were getting all the work because the owners of the clubs and pubs were more concerned with how many drinks they'd sell across the bar. So if they thought punks were going to be pulling the crowd, they couldn't give a shit whether it was sounding like a load of dross [rubbish]. They didn't realize that there were still rock fans out there who wanted to see new young bands. We proved that when we started doing gigs. We got a great following. It was packed houses everywhere.

On his first bass

I picked up a copy of a Fender Telecaster Bass—a Shaftsbury, I believe— for £40. I just started messing around, trying to learn how to play songs by Free and Black Sabbath.

On his influences

Andy Fraser from Free. Marty Turner from Wishbone Ash, Mike Rutherford from Genesis, Chris Squire, and John Entwistle. The bass solo Andy Fraser played in "Mr. Big" was very influential.

On music theory

I know what "crotchet and a quaver" is [a quarter note and an 8th note], but that's about it.

On scales

I don't know what scales are.

On his current gear

[I play] a Fender Precision Bass from around '72. It's been five different colors; at the moment it's blue. I use it on tour and in the studio. It has the original Fender pickup and pretty low action. I've also got three other Precisions. My 1959, which I bought recently, feels so good. It feels pretty much as good as my '72. I also have three Ibanez basses, but I don't really use them. I used one of them on the "Run To The Hills" single [*The Number of the Beast*, EMI, 1982]; it's got sort of a grunting sound, and it's good for playing really fast because the notes come out clean I use Rotosound flatwound strings, and have a Nady Wireless transmitter.

I use a DBX 164 Compressor, two Hiwatt Model 109 preamps, two Alectron preamps, six RSD power amps, and eight Marshall 4x12 cabinets with Electro-Voice speakers, which have the best sound. I like getting a lot of bullocks and a tight, driving bottom end without much rumpling. It's got a lot of treble, as well.

On composition

The only two songs I didn't write on bass guitar are "Strange World" from the first album and "Prodigal Son" on the second album; I wrote them on acoustic guitar.

On his proudest moments on tape

There's a fair few things I'm proud of as far as the actual playing goes; "Phantom of the Opera" [*Iron Maiden*, EMI, 1980] and "To Tame a Land" [*Piece of Mind*, EMI 1983].

Preference for venue size

Smaller halls—about 3,000 or 3,500 seats. Most of the theaters in England are like that, which might sound really small to an American. But in England, if you can do a sellout tour of 3,500 seats, that's big. I like the theaters. You get a better sound, the atmosphere is better, and the kids are nearer.

On playing style

A lot of people tell me I've got a strange style. I just play as I feel. I don't know if it's really different from others. I never sat down and tried to copy someone else's style. I only learned their songs, and there's a difference. It's wrong to copy somebody. Evolve yourself. You'll pick up different licks here and there and eventually get your own style. You can't force it.

On doing a solo LP

I haven't really thought about that. The time is really taken up by what we're doing now. We haven't got time to do a solo album even if we really wanted to do one. From my personal view, I'm still writing a lot of stuff. But if I did a solo album, I'd probably ask the rest of the guys to play on it, so it would be Iron Maiden anyway.

On doing non-Maiden studio work

No one has ever asked us, actually. I think they know we work every month of the year and haven't got the time anyway.

Advice for younger players

Basically, you have to be dedicated. You have to really put your money where your mouth is, so to speak, even if you haven't got much money. You have to stick at it. Don't worry about stupid things like if your girlfriend doesn't want you to go to rehearsal. Just follow your heart.

On self-editing

If someone [in Iron Maiden] writes a song that's not good, deep down they know it. Ego doesn't come into it that much. I won't even take a basic song to the band if I don't think it's good enough. There's only been a couple that I haven't bothered to take, but that's because I spend a lot of time working them out so they are right. I know 90% of what I want, and I'll work out the melody lines and riffs, build it up layer by layer. I've written most of my songs on my own, the melody lines and lyrics.

On being self-conscious onstage

When you start really thinking about what you are doing, it screws you up.

On slap bass

I can't stand slap funk. I can appreciate the guys who play it, but it's not for me. I don't like the sound of it.

"Standard" never looked so custom...

The Fodera Standard Line

Offering the same pro-player quality, tone and playability as every other Brooklyn-built Fodera.

Fodera Guitar Partners, LLC
68 34th Street | Brooklyn, NY 11232
Phone: (718) 832-3455

Email: service@fodera.com
visit us at: www.fodera.com

Fodera

THINK
GREEN

FAMILY MEN

ASTON "FAMILY MAN" BARRETT & ASTON BARRETT JR.

ON KEEPING THE REGGAE FLAME WITH THE WAILERS, LAURYN HILL & JULIAN MARLEY

BY JIMMY LESLIE | PHOTO BY JIMMY LESLIE

"I PLAY MANY INSTRUMENTS, BUT BASS IS MY PASSION," SAYS Aston Barrett Jr. Still in his 20s, he is determined to carry the roots-reggae flame originated by his father, Aston "Family Man" Barrett—the Jamaican bass innovator whose resumé runs as deep as his hearty tone, and is most known for the legendary lines he and brother/drummer Carlton "Carly" Barrett forged with Bob Marley & the Wailers. Marley died in 1981, and Carlton Barrett followed in 1987. "Family Man" and Aston Jr. soldier on in the legacy incarnation of the Wailers.

"Lil' Famz" is building his own resumé playing bass with Lauryn Hill and Julian

Aston Barrett Jr.

Marley, when he's not playing keyboards or drums in the Wailers with Barrett Sr. on bass. Father and son recently completed soundtrack work for the documentary film *Bob Marley: The Making of a Legend*, an intriguing look at Marley's early years through the lens of Jamaican photographer Esther Anderson.

How did you get started playing bass?

Jr. I started out playing my father's Steinberger bass that he had lying around the house when I was small. The first line I ever learned was "Positive Vibration," which I played entirely on the E string. I saw Bob Marley & the Wailers around the house, but I never really knew what it meant until I watched them on video.

Did your father teach you hand to hand?

Jr. I mostly taught myself. I asked him to teach me "Revolution," "Jamming," and "Exodus" because I was having some trouble figuring them out. You have to figure out the feel for yourself because it's mystical, and the music is spiritual. Like Bob Marley said, "Many can play it, but only one who knows it can feel it as well." When I play reggae, I get goosebumps on my skin.

What's happening in your head as you transmit feelings to your hands, and what plucking techniques do you use?

Jr. I pluck with either my thumb, or my first two fingers just like my father. The thumb produces a deeper, more booming tone. Fingerstyle is better for telling a story. I mix up my plucking position depending on the song. For example, at the beginning of "Lively Up Yourself," I like to play down by the bridge, and then for the next, more involved line I play up near the fretboard. My father taught me that playing bass is like painting a picture. The thumb is good for creating one part, and the fingers for another. Sometimes a picture doesn't need color—it's black and white. And sometimes all it needs is red, gold, and green!

Watching the Wailers live, I noticed Family Man using a very light touch with the thumb at times.

Sr. Yes, it's another technique to achieve a special warmness. A light touch is for the resonance of the tone, and the harmonics of the note. I tend to play with my thumb on songs with laid-back to medium tempos. When the tempo gets higher, I use my first two fingers.

How are your two playing styles different?

Sr. His style is actually very similar to mine. When I hear him—it's like I am playing. The more he gets into it, the more it comes to him just like it did with Robbie Shakespeare. I taught him, too.

Jr. I understand the new-generation sound, but I play bass more like my father did in the '70s. His style is more advanced now. I feel that I need to master the old-school style before I move on. I like to go back to the beginning of my father's career so I can understand the development of his style.

Xtremely Ballsy

HELIX™

Want meaty, ball-shaking, bodacious bass tone? Yep, Dean Markley HELIX strings can do that. With tighter and closer wraps, HELIX has more mass than the norm. The result? Amazing sustain and richly resonant, full-bodied tone. Bassists worldwide rely on the Xtremely gutsy, no holds barred tone, feel, and longevity of HELIX strings.

HELIX STRINGS: INGENIOUSLY TWISTED FOR ENHANCED TONE, SUSTAIN, AND LONGEVITY.

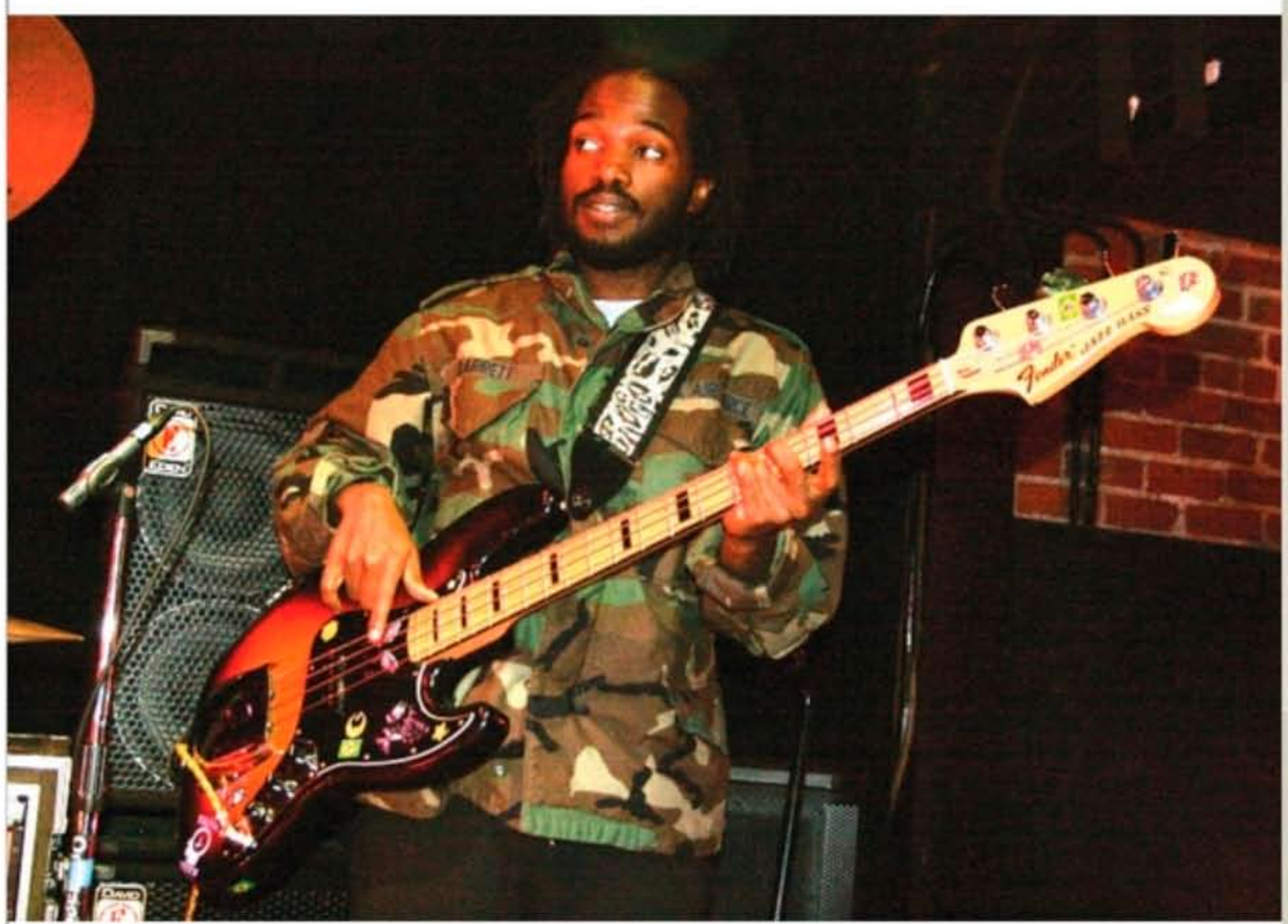
BUY NOW

Need more balls? Easy. Try HELIX for yourself. www.DeanMarkley.com

Dean Markley

MADE IN THE U.S.A.

ENTER THE PACK-A-DAY GIVEWAY NOW! GO TO DEANMARKLEY.COM



What early material should bass players be sure to check out?

Jr. The line he played on "Country Boy," back when he was with the Heptones, is wicked. And be sure to check out the Upsetters [Lee "Scratch" Perry's house band]. Those are the original dub tunes. The original version of the Wailers' "Kaya" is actually an Upsetters tune.

What can you tell us about how you created and played that bass line?

Sr. I used my inner musical sense to come up with a jazzy line that worked with the lyrics and the melody. It's kind of like tenor and baritone saxophone playing a staccato part together within the syncopation of the rhythm.

What jazz bass players influenced you?

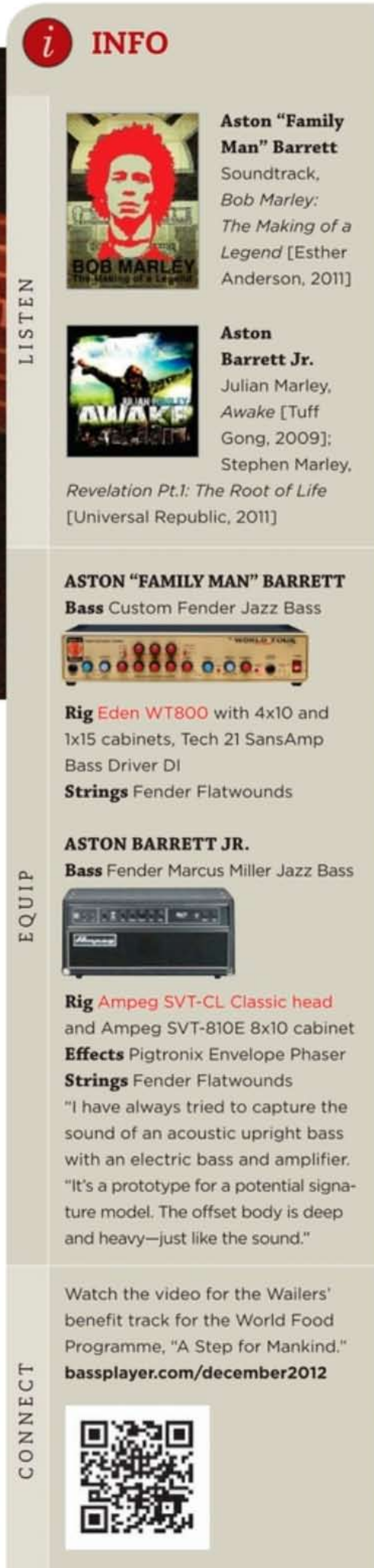
Sr. I didn't pinpoint any. The epiphany was that jazz is the height of music, not classical symphony music as I had thought. I realized jazz was freeform music. I adopted that attitude, and applied it to reggae music. I'm like Frank Sinatra—I stand tall for being a very short man, and I do it my way [*laughs*].

Jr. He always told me that to understand freeform music I needed to understand jazz, so I studied jazz. I learned the feel of the swing on the drums and I learned to play upright bass. Then I understood how the feel of jazz and funk is incorporated in my father's music.

How does your son's drumming feel compare to your brother Carlton's?

Sr. It feels good. He's listened to those parts on his own a lot. He has a good handle on the one-drop feel that we created in the early years practicing with just drums and bass. The drum is the heartbeat of the music; if the drums are not right, then the music is going to have a bad heart. The bass is the backbone. If the bass is not right, then the music is going to have a bad back. If the feel of the drums and the bass together is not right, then the music will be crippled [*laughs*].

Jr. When I play drums with my father on bass, it requires more discipline because his time is so solid. I must make a conscious effort to hold back and stay steady. I also have to pay attention to how he is playing his lines, because he plays a lot of things differently live compared to the recordings. "Exodus" is an example.



INFO

LISTEN

Aston "Family Man" Barrett
Soundtrack, *Bob Marley: The Making of a Legend* [Esther Anderson, 2011]

Aston Barrett Jr.
Julian Marley, *Awake* [Tuff Gong, 2009]; Stephen Marley, *Revelation Pt.1: The Root of Life* [Universal Republic, 2011]

EQUIP

ASTON "FAMILY MAN" BARRETT
Bass Custom Fender Jazz Bass

Rig Eden WT800 with 4x10 and 1x15 cabinets, Tech 21 SansAmp Bass Driver DI
Strings Fender Flatwounds

ASTON BARRETT JR.
Bass Fender Marcus Miller Jazz Bass

Rig Ampeg SVT-CL Classic head and Ampeg SVT-810E 8x10 cabinet
Effects Pigtronix Envelope Phaser
Strings Fender Flatwounds
"I have always tried to capture the sound of an acoustic upright bass with an electric bass and amplifier. "It's a prototype for a potential signature model. The offset body is deep and heavy—just like the sound."

CONNECT

Watch the video for the Wailers' benefit track for the World Food Programme, "A Step for Mankind."
bassplayer.com/december2012

THE DIFFERENCE BETWEEN A BEGINNER'S BASS AND A BEGINNING

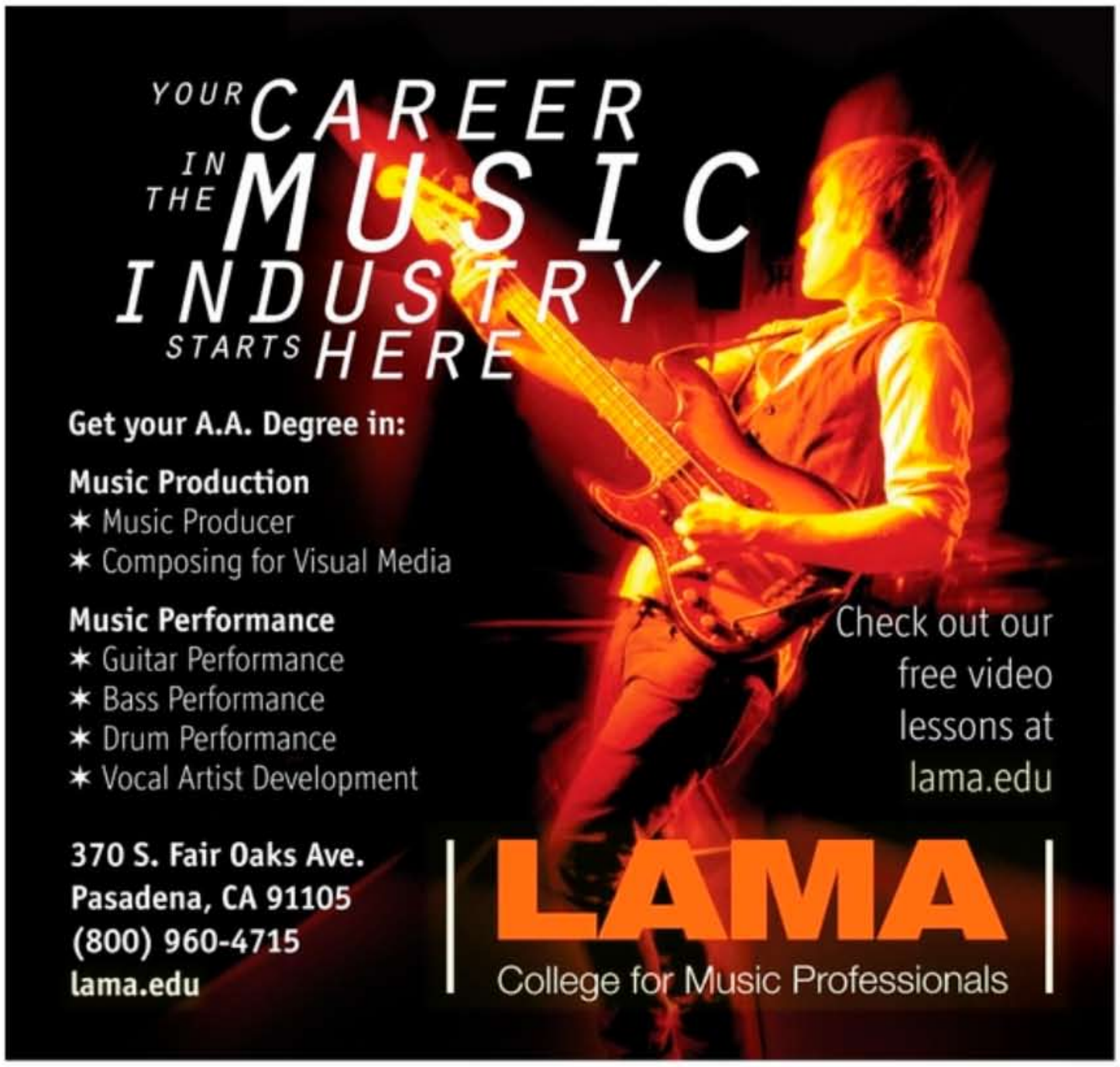
Ask pro bassists about their early days, and 4 out of 5 times you'll hear the name "Ibanez." Before we came along, there was no such thing as a "good, inexpensive bass." With each generation of players we continue to raise the level of our game. Case in point: the IJXB150B Jumpstart pack. A bass with great bang-for-the-buck specs, in five extremely cool finishes. If you're giving the gift of music this holiday remember that it's Ibanez that offers not just basses, but beginnings.

WITH 10 ACCESSORIES & 5 AVAILABLE FINISHES

IJXB150B INCLUDES: Amp, Gig Bag, Tuner, Stand, Headphones, Strap, Cable, Picks, Pouch, and on-line lessons with Gerald Veasley.

Ibanez

Official Ibanez Guitars USA · @Ibanez_USA · Official Ibanez Guitars · Ibanez Guitars



FAMILY MEN

Can you offer some advice on recording bass versus playing live?

Sr. In the studio, try to set it down how it is truly supposed to be. Onstage, feel the vibes and try to keep up. Sometimes you increase the tempo, sometimes it's right there, and sometimes you need to take it down. Sometimes people are ready for you. Sometimes they've had a little too much booze. The trick is to feel it and know how to project the music to them.

Jr., do you bring a reggae feel to Lauryn Hill's music, or do you have to cop a different feel?

Jr. I bring the reggae feel to her music because of what she wants from me. There are two bass players in her band now, Doug Wimbish and myself. Doug plays lead bass, and I play the deep tones in the foundation. I play some bass solos too. When that time comes, I don't think; I just flow with the vibe. The foundation of my technique never changes—it's the Barrett sound.

Can you shed some insight on the nature of your soundtrack work for the new documentary about the early days of Bob Marley & the Wailers?

Jr. I was the musical director. I played drums, and some bass. Daddy played bass, and keyboards on some songs. We sat in the back of the tour bus creating fresh rhythms based on the scenes, which themselves are based on Esther's photos and film footage from the *Catch a Fire* days when my father and uncle had just met Bob. We looked at what was taking place, what Bob was saying, and how he was moving. Daddy and I would sing bass lines to each other. We wanted Wailers vibes, but not Wailers songs.

I represent Carly. His son can play drums, but he's focused on singing. I was never able to meet Carly, but I feel his presence all the time. My father is here, but I still represent him, and my grandfather Joe Higgs as well. He was my mother's father, and the godfather of reggae. He was Bob Marley's mentor.

In your October 2007 BASS PLAYER cover story, you said that the whole planet is tuned to *E♭*. How did you come to that realization?

Sr. At first I imagined and then eventually heard the sound of an earthquake. It carries a humming sound and feeling. When it hit me I realized the sound was *E♭*. Moving up and down playing octaves provides the feel. There is a key and a feel for everything. Reggae music and the Wailers band—we are actually like the moon. It is for all ages and all time. The older it gets, the brighter it shines.

Jr. He taught me that dancing on your tippy toes can help to create a moon feeling. It feels like playing the bass in the clouds. My father and I are trying to take reggae to a different level—to the highest heights. **BP**

GRIT DIRT FUZZ CHUNK OVERDRIVE FUN...

Effects go by many names and come in many flavors. We know that putting a guitar stompbox in a different colored case does not a bass pedal make. Bass players deserve pedals specifically designed for their frequency spectrum. Vintage pedals have their place, but finding that sweet spot isn't always so easy. You have to deal with noise, signal loss, and tones that can change with battery life or when things heat up on stage. Some of those old Germanium-powered effects are more sensitive than a train-car full of nitro.

Tech 21's circuitry unifies righteous, vintage tones with modern dependability. Utilizing the best components, each unit delivers a wealth of hot driven, usable tones.

Give your pedalboard a boost with some tasty grit, dirt, fuzz, chunk, overdrive, and fun...

BASS BOOST CHORUS

The Bass Boost Chorus gives bass players something they have long deserved: a chorus that actually works. On bass. This pedal has been optimized to avoid the 'motion sickness' side-effects of traditional chorus effects. A key aspect of this design is the Detune control, which adjusts the pitch of the choral voices to create deep and lush chorus before you dial in any modulation. Put some sweet on your low with the Bass Boost Chorus.

RED RIPPER

If you think bass stompboxes don't have anything new to offer, you're in a for a nasty surprise with the Red Ripper. This wickedly dynamic effect gets meaner the harder you play, shifting from enhanced lower harmonics to buzz-saw, higher harmonic distortions. In addition to an active 3-band EQ and adjustable Drive and Level, the sinister R.I.P. control drives your tone from vintage fuzz to monolithic distortion and beyond, into Brassmaster-style octave fuzz and Moogie-style synth tones. Bloody amazing.

ROTO CHOIR

Inherently compatible with all instruments, ever try a rotating speaker cabinet with bass? Specially developed SansAmp technology recreates the swirling glory and complex interactions of both the rotating lower speaker and the treble horn. A powerful control section allows you to adjust all of these elements to create endlessly rich, multi-dimensional modulations. Isn't it time you had some serious fun?

BASS BOOST FUZZ

When you want a huge, 360-degree, room-filling bass tone, step up to the Bass Boost Fuzz. Paying homage to the fat, gritty sounds of '60s fuzz bass, this pedal will put some musical rage in your low-end. When you need more focus and edge, dial in the +CLEAN control to add just the right amount of direct tone to your mix. And when you want it louder, the independent Boost control kicks in up to 21dB of additional, unadulterated volume.

TECH 21

Designed and Manufactured in the U.S.A.
www.tech21nyc.com

MOJO MAN

Ron Blair With Tom Petty & The Heartbreakers

By Ken Sharp

IT'S A TYPICALLY PERFECT DAY IN SOUTHERN CALIFORNIA, SUNSHINE WITH A 100 percent chance of more sunshine. With the summer sun beating down on the hot concrete, inside a nondescript warehouse building tucked away in a gritty industrial section of the San Fernando Valley lies the rehearsal studio for Tom Petty & the Heartbreakers. Entering the massive structure, you're immediately drawn to the extraordinary collection of vintage instruments assembled throughout the clubhouse. While this is definitely music-instrument nirvana for players of all ages, these instruments hanging on the walls aren't serving as mere decoration. They're working tools for the trade.

As an original Heartbreakers member, Ron Blair supplied distinctive bass lines for the band's classic first four albums—*Tom Petty & the Heartbreakers*, *You're Gonna Get It!*, *Damn the Torpedoes*, and *Hard Promises*. During Blair's Heartbreakers tenure from the mid '70s to the early '80s, the group earned its stripes on the rock & roll battlefield, garnering praise from critics and a bounty of gold and platinum records in the process. But achieving global success came at a heavy cost: Blair learned quickly that rock-star life was anything but glamorous, being earmarked by a mind-numbing succession of one-night stands, and exhaustive recording and touring commitments. Burnt out from the grind of an unrelenting schedule and disillusioned by the record business, Blair split from the group in 1982 and was replaced by Howie Epstein. Two decades later, Ron came full circle and rejoined his old comrades, as Epstein's long battles with substance abuse tragically claimed his life.

Through the years, Blair powered such quintessential Petty tracks as "Breakdown," "American Girl," "I Need to Know," "Listen to Her Heart," "Refugee," "Here Comes My Girl," "Shadow of a Doubt," "Even the Losers," and many others. Like the other Heartbreakers, Blair is comfortable and secure with his place in the band. Ditching the weight of giant egos, overplaying, or showy grandstanding, he skillfully serves as the bedrock foundation behind the Heartbreakers' musical mountain.

How would you define your approach to playing?

I've always loved melody. In the early days of the band, I was consumed with jumping out with those melodies whenever I could. On one of our anthologies, there's a live version of "The Best of Everything," and every time it's going to a transition I'm playing way up high, and then I come back down. You really need to be prudent with that kind of stuff. A jazz guy once told me, "It took me 30 years to learn what notes to play," and [Heartbreakers drummer] Steve Ferrone once said, "It's taken me 30 years to learn when not to play!" You need to learn when to have the sparseness and the space.

A song of ours that conveys that sparseness is "Fooled Again," from our first album. It's got a pretty neat groove. Same goes for "Mystery Man," which has this slow Bo Diddley beat that we hit before we even knew it. "Nightwatchman" [from 1981's *Hard Promises*] is a funky one. When we started headlining and doing shows on our own, we had to be reminded: "Everybody's paid their money to see you, so just slow down and give them what they want.

ANDY TENILLE

Don't overplay." A lot of bass players have a certain sound that's great by itself, but that doesn't mean much. How it blends with the song, how it's sitting against the rhythm guitar, is more important.

What is your musical background?

I was a military brat; my dad worked for the Navy. I lived in Jacksonville, Florida, and surf music was the big thing—this was pre-Beatles. Then sometime in 1964, my dad got stationed overseas. Next thing I knew, we were on a boat headed for Japan. When I got there it was like going back in time; it took a long time for music to get over to Japan, so they were somewhat behind. Around 1968, my dad got stationed in Hong Kong, but I stayed and lived with the family of one of my band members, a group called the Mojos. Then I needed to go to university, so I chose the University of Florida in Gainesville, Florida. There was such a good music scene there.

Were you familiar at that time with Tom Petty's band, Mudcrutch?

No, not then. A couple years later, I got into a band that did gigs at places where Mudcrutch would play. Around that time I met a great girl who turned out to be Tom's wife's best friend. We used to go over to his little apartment above a laundromat, so I became acquainted with Tom then. I liked him as a friend before we ever started playing together.

You started out playing guitar.

Yeah. When I was in high school in Jacksonville, my dad went on a tour of Japan with the Navy, and because I wanted to be a drummer, he was going to bring me back a set of drums. But he ran out of money buying everything from lamps to rosewood furniture, so he came back with a Guyatone guitar and a little amp. I figured I was going to be a guitar player, and learned all the surf music. In Japan in the 11th grade, I bought a red Gibson SG with a whammy bar. We had a little blues band and would play all the military bases. After I got back to Gainesville, I started jamming with a few bands. I had some friends in a band, two brothers who didn't get along, and one of the brothers' had to go. So my friend asked me, "Would you be into playing bass?" I went down to Lipham's Music Store—where we used to hang out—and I borrowed a bass. Then I got a hold of a little psychedelic substance and tripped out all night playing bass [*laughs*]. By morning, I went, "I'm a bass player!" Back in those days the bass wasn't a romantic instrument. You really had to talk someone into playing bass.

Was it a natural transition moving to bass?

I took to the bass right away. Before long I was playing in a thunderous band with four Acoustic 360 stacks behind me; John Paul Jones of Led Zeppelin only played through one of them!

How did you reconnect with Tom Petty?

I was in a bunch of bands; one of them was doing sessions trying to get an album deal, one was playing frats, and one was playing bars. Sometime in 1974, [future Heartbreakers drummer] Stan Lynch called me and said, "I've got a session with the remnants of the Mudcrutch guys, but it's for a [future Heartbreakers keyboardist] Benmont Tench songwriting demo." I said, "Sure I'll come." It was going really well, and at some point Tom showed up in the control room and never left. Shortly after, we were

asked to do some sessions for Tom. At A&M Studio we were cutting the song "Mystery Man," which appears on our first album. We ran through it, and [producer] Denny Cordell went, "Fucking ace!"—we had cut a track before we even knew what we were doing. Even to this day, somebody had better be rolling tape at our sessions. I felt really home at home playing with the band. It must have something to do with our Florida roots. Maybe it's the lifestyle, but if you grew up playing there with so many good bands, you were soulful whether you tried or not.

When did you realize the band had broken through?

Going out doing that first tour in England was great; we went over really well. So we had our breakthrough first in England, and then America came a little later. Before we were in the position of being a headliner, we opened up for a lot of groups back then, everyone from the J. Geils Band to Kiss. "Breakdown" did well in the U.S., but it was our second album, *You're Gonna Get It!*, that pushed us over the top initially in America. It's the first album of ours that went gold. When that happened, I was like, "Holy crap, I'm in a real band!" And I still am. There's still such good energy to be in a working band. It's all about the music for us, but I have to say it's also taken on a life of its own, where we represent not just the band, but a genre. I can't believe we're still doing it, but we're actually getting groovier and more savvy.

Groove has always been an important fabric of the band's sound.

Groove is so important. Picking the right key is important, and picking a good tempo is a fine art. You try to pick a tempo that might be a hair down from where you would have gone. You need to let a recording breathe a little. It's important in terms of bass, because it gives you time to let notes develop. It's all about the feel, too. Is it going to be a half-time feel, or is it going to be a quarter-note feel? You listen to Beatles records and it might be a rock song, but the bass is playing a half-time feel, and then there might be a slow song and there's a lot of bass movement. But somehow it works. With this band I can play a basic part and just lock in with Ferrone, our drummer. It's my number one rule: Just go with that guy, establish the groove, and I'll look good!

You've worked with two amazing drummers in the Heartbreakers, Stan Lynch and Steve Ferrone.

Stan was pretty incredible. He was a classic volatile rock drummer. You'd be playing and he might just pull the tempo ahead a little, and then it drops back and it moves around. But that's what rock should do. Stan was just beautifully all over the place, but he wasn't tough to play bass with at all. It was really valuable in the early days—when people go out to see a band, they don't want to see a recital. They want to see you crash the wall and Tom blow his voice out every night. They want to see you going for it. Now, Steve Ferrone plays a groove and the whole band could just stop playing except for the drums, and you still hear the song because he's doing just the right inflection on the high-hat. It's way easy to lock into him. It was a little spooky at first figuring out how to

PETTY PRAISE

Blair's Heartbreakers Bandmates Give Props

TOM PETTY

"Ron is a very important part of our sound. His bass always has a stellar tone, and he creates a great pocket with the drums. He stands next to me onstage, and I rely on him to carry the bottom end. He can go through six months of recording and rehearsal and never hit a wrong note—unlike me."

BENMONT TENCH

"With many great musicians, you can't separate who they are personally and who they are as a musician. Ron is such a sweet, relaxed, and giving person in how he relates to the people around him. His bass playing is just another integral part of that. As a musician, he's thoughtful and he listens. This is a band, and we all have to listen to. When we first started playing together, I listened mainly to Tom and Ron; I would play off the vocal melody and whatever Ron was doing. There are great bass players who are less subtle, and then there are [players like] 'Duck' Dunn and Berry Oakley. I've always associated Ron with them, particularly Berry Oakley.

"In terms of the special nature of Ron as a player, you can go all the way back to 'Breakdown.' It's a very basic bass part, and you have to play it like that if you want that swing. Howie Epstein played it a little different, so it had a different swing. But when Ron came into the band it suddenly locked into place again, in spite of the fact that we changed drummers. Howie was a good match with Stan Lynch, but Howie wasn't as good a match for Steve Ferrone as Ron is. Ron's a good match with everybody. On our last album there's a song called 'Something Good Coming' where he plays essentially the root of the chord, and in just the right place he does a walk-down instead of just going to the root. It'll be the subtlest thing that goes against that point of the melody and that emotional point of the song, to where you don't even know why the lyric is hitting you harder. But it has a lot to do with something as simple and subtle as what Ron is up to."

STEPHEN FERRONE

"Ron is one of my favorite bass players. He locks up with me really well, and he becomes an integral part of the rhythm section holding down the bottom end. I barely notice he is there, except when he does something beautifully melodic. His taste in doing this is impeccable on one of my favorite tracks on *The Last DJ*, 'Can't Stop the Sun.' He plays so beautifully, and he did that in one take, moving from high notes to low just at the right time, and spurring the band along without losing the bottom-end drive for the band. Now, if he can just stop trying to climb on my drum riser to showboat, he will be perfect!"

"I LOVE IT WHEN PEOPLE ASK ME, "HEY, WHO PLAYED DRUMS ON YOUR DEMOS?". I TELL THEM I USE TOONTRACK'S **SUPERIOR** DRUMMER. WHETHER I'M WRITING WITH AN ARTIST, OR PRODUCING A RECORD, SUPERIOR DRUMMER IS THE MOST USEFUL AND REALISTIC DRUM SOFTWARE I'VE EVER USED.

IT'S ALL I NEED!"

ERIC BASS, SHINEDOWN BASSIST/WRITER/PRODUCER

SUPERIOR DRUMMER® 2.0, AWARD-WINNING, INDUSTRY STANDARD DRUM PRODUCTION SOFTWARE USED BY ARTISTS, ENGINEERS & PRODUCERS AROUND THE WORLD. NO MATTER THE STYLE, GENRE OR SOUND YOU ARE LOOKING FOR, SUPERIOR DRUMMER 2.0 DELIVERS WORLD CLASS RESULTS EVERY TIME.

WWW.TOONTRACK.COM

TOONTRACK

do it, when it's that deep of a pocket. He's the first drummer I've played with who had that deep of a groove. There's a real power when you can do that for three or four minutes. It can create a real hypnotic groove if you can hold on to that and not let your excitement pull it out of the pocket.

When you play live, do you stick to the parts on the records, or do you mix it up?

You can definitely do things different, because after playing these songs you come up with different ways to approach it. All of us bring a fresh approach to it. We have a really interesting groove thing going on now; the band is playing better than ever. We're a little more focused on musicality this tour, and we're putting more new songs into the set every night. That said, there are certain parts I won't change, like the high slides in "Breakdown."

Those slides are crucial parts of that song's structure.

These two crazy guys engineered and co-produced that first album, Noah Shark and Max, and I think they said, "That song needs a little something, maybe a bass slide." They talked me into it, and it's a key part of the record. It just goes to show that it pays to take suggestions from people. "Hey, do you have any ideas?" If it's good I'll use it.

Another signature bass line of yours is the melodic figure introducing "American Girl."

I don't remember exactly how I came up with that part, but it's a good one. Maybe one of the engineers suggested, "Can you do something high up the neck?" I think it was a collaborative effort. It's a cool part. Every time I pick up a bass and start noodling around, I always go to some kind of an open *A* string with a high 3rd or an open *D* string. I'm proud of that bass figure—it's super cool. We started off our halftime show at Super Bowl XLII with that, and it was like, "Yeah!"

Your main instrument is a Fender Jazz Bass.

I've tried some non-vintage basses, but the one I mainly use is a black 1964 Fender Jazz. The pickups are microphonic, so at the end of a song I have to turn it off real fast. That bass is similar to the one I used in the early days, which unfortunately got stolen. My friend Norm from Norm's Rare Guitars asked me, "Whatever happened to that bass?" and I told him it was stolen. He told me he was going to find one for me, which went on for 15 years until he finally found the right one. It's the perfect bass for me. It's easy to get around on, and I like the playability. It's got a great tone. You need both pickups' volume full up or it hums, so if you want less treble, you have to adjust the pickup down. If I play with a pick I need to back it off a little, and if I play with my fingers I need to turn that up. But at those big gigs, you've got to be careful when you play with your fingers because you may lose definition in those big halls. But when you're playing with a pick you don't really hear the pick; it just becomes part of the general band attack.

What other instruments are in your arsenal?

I have some mid-'60s Fender Precision Basses that are great for working out bass parts. I also have some of these great cheap basses, like the Silvertone bass. It sounds really good, really orchestral. Also, these old Harmony basses that Ronnie Lane used to use in the Faces sound great and have that upright, acoustic quality to them.

What's your studio bass setup?

For the most part, we go in direct with the bass, and then they also put a Neumann mic on my Ampeg

Read your copy of BASS PLAYER the way you want!

Bass Player is available in print and can now be found in your iTunes store. Choose your subscription today – print **OR** digital!

Go to www.bassplayer.com/subs for a print subscription

For the iPad version you can either search in your iTunes store OR go to www.bassplayer.com/ipad

Bass Player *is the deepest source of inspiration, information, and instruction for players seeking mastery of the low end. Choose your subscription method to Bass Player and join our dynamic and diverse musician's community!*

One Ring
To Rule Them All

HOTHAND3
Universal Wireless Effects Controller

Source Audio's new Hot Hand 3 Universal Wireless Effects Controller brings motion-controlled effects to the masses. Hot Hand's three-axis accelerometer translates motion into a precise expression output, offering a new level of control over your favorite pedals and effects processors. Banish the old-world expression pedal and **WIELD the RING of POWER.**

SOURCEAUDIO.NET

SOURCE AUDIO

B-15 with the amp cranked up, so it's got a bit of grit to it. I've never used effect pedals because they make me nervous. I look at Mike Campbell sometimes and go, "Holy moly, how do you work all of those?" So I basically use the Fender Jazz Bass and an Ampeg SVT. The beauty of that is, even in the dark I can set it. I turn up all the knobs on my bass, and reach over in the dark on the Ampeg and make sure everything's at 12 o'clock, and I've got my sound.

Live, I'm using an Ampeg SVT Heritage from 2010, and on my Jazz Bass, D'Addario XL Pro Steels strings gauged from .045 to .105. I use medium Fender picks.

Can you offer any guidance in terms of sounding better as a player?

A lot of the gadgets you see on amps, the graphic EQs and strange boosts that sound really good when you push them in or crank them up—just ditch all of that stuff. Make sure it's not on, and just dial up your sound. You've got three ways to dial it up: bass, mid, and treble. Keep it way simple. Try, with all the power you can muster up, to blend with all your bandmates and not get in the way of the frequencies.

How do you approach bass parts so you don't step on the guitars' frequencies?

A lot of times as a bass player, you overplay a riff and execute the attack with more intensity than you need. If you're playing high up the neck, you've already got it going on, so play a little easier and lay back, and those notes will ring a little better.

Is there a Petty song that was particularly challenging for you to nail?

On *Mojo*, "I Should Have Known It" was really trippy. Mike had made a demo for the song, and the demo had a bunch of stops in it and wasn't to an exact meter. I knew I was in trouble when I saw Ferrone busting out the paper and trying to decipher this thing. I was like, "Shit, I'm gonna have to take some notes, too." Somehow we deciphered that tune, but it was tricky just to make it through and nail one good take. Tom walked by and went, "Wow, impressive."

Who do you key on during a live show?

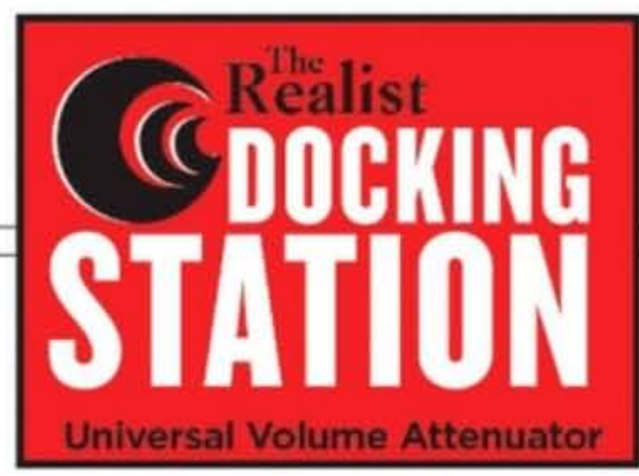
I watch Tom's thumb on the neck of the guitar for a lot of clues. I can tell a lot from that thumb—whether we're going to hold a part a little longer, or whether we're going into something different. I'm also clued into what Ferrone's doing. A guitar player/singer is physically out there and the groove might be very specifically here, and so a lot of times I find myself dancing in that space in between and tying the thing together, as opposed to locking into the drums no matter what. You need to lock it all together.

Do you still practice?

Yeah, I still work on my playing. On the road, every few nights I'll go back and listen to something that to make sure I'm playing the nuances and keeping all the subtleties alive. A few months on the road will beat it out of you, so you need to keep reminding yourself to really play.

What's the most useful tip you ever received as a bass player?

There's a great Phil Lesh quote that goes, "You've gotta have a damn good reason to play an open string on a bass." That's good advice. I have one of my own: Remain in contact with the bass at all times. Do not drop your left arm down to your side or point or do anything—remain in contact with the neck at all times. Don't showboat. Keep hands on bass at all times. [*Laughs.*] **BP**



VOLUME CONTROL FOR ALL ACOUSTIC BASSES, ALL PICK-UPS.

Universal Volume Attenuator
Adjusts volume on the fly, no matter which string bass pick-up is installed.

No-fuss "Dock"
Installs to the bass's tailpiece without fasteners. Simply loosen the strings, mount, tighten. You're in control.

Jack-Pot™ Flexibility
For those times when resistance is not necessary, the Jack-Pot volume knob can bypass resistance all-together.

Designed by David Gage and Ned Steinberger

Realistacoustic.com

ONLY AT GTRSTORE.COM

It's here and only here: the Fodera Limited Edition, GTR Exclusive Monarch-GTR 4 string bass in natural ash. Astounding feel, balance and tone from one of the most respected names in hand-crafted lutherie. Featuring J/J pickups and proprietary Fodera/Pope standard 3-band EQ.

For prized exclusives, limited editions, proven standards and expert personal service call Steve Pisani at 732-225-7192 or email steve@gtrstore.com. Price match guarantee.

SOUNDROOM

FACE OFF!

Acoustic B200 MKII & Warwick BC150 1x15 Combos

BY BRIAN FOX

THE VENERABLE 1X15 COMBO IS LIKE THE HIGH SCHOOL DIPLOMA of bass amps; getting one is a good indication that you've learned the basic art, math, and science of bass playing, and you're more or less ready for the real world. Fortunately, there are lots of choices for those in the market for a 1x15. This month

Acoustic B200 MKII

Warwick BC150

we take a look at two promising candidates, the Acoustic B200 MKII, and the Warwick BC150. Although both combos share similar price tags and power ratings, they differ significantly in terms of tone and features.

GOIN' ACOUSTIC

The Acoustic B200 MKII's size, footprint, construction, and durable vinyl covering make it much like many any other 1x15 combos on the market. But Acoustic attempts to break away from the pack by including built-in compression and overdrive circuits and by expanding the EQ control with 6-bands of boost/cut, a NOTCH filter, and a mid-scooping SHAPE control. More on the EQ in a minute. . . .

Recessed, spring-loaded handles on the combo's sides make the Acoustic easy enough to cart around, but weighing just over 65 pounds, the amp is a little on the chunky side. To keep things from overheating, a cooling fan automatically engages when you turn the amp on. You can feel the air moving through the combo's top-mounted ventilation grates; I appreciate the confidence it gives me that the rig won't overheat, but with the constant fan noise and potentially disastrous vent placement (can you say, "Beverage-free zone?"), I wonder if there isn't a more elegant solution.

"Flat" is a relative term when it comes to amps, but there's really no such thing with the B200 MKII; setting each of the six frequency-specific EQ knobs at noon is a start, but it all depends on the position of the NOTCH control, which constantly cuts 10dB at frequencies ranging from 50Hz to 1kHz. Sweeping NOTCH to the left cuts low end, while sweeping right attenuates the highs. Meanwhile, the adjacent SHAPE button cuts mid frequencies. With so much (too much?) EQ control, its possible—if not easy or intuitive—to get a range of tones with the Acoustic. At most settings, the Acoustic seems to have an assertive, midrange-rich voice that would sit well in a rock & roll environment.

In addition to the numerous EQ controls, the B200 MKII houses on-board compression and overdrive. The compression circuit,

CHICAGO
MUSIC EXCHANGE®

chicagomusicexchange.com/bass
1-888-686-7872

FREE
SHIPPING
INSIDE CONTIGUOUS 48 STATES
EVERY ORDER!

Ashdown DP200H Drop Head

Gallien-Krueger MB112-II

Xotic XP1T-4

Gretsch G5440LSB

1974 Rickenbacker 4001

1962 Gibson EB-0

Mike Lull T-Bass

Warwick
WA600/WCA410/WCA115
Full Stack
How low can you go?
DHFL optimized bass response
BASS PLAYER EDITOR AWARD
Family Owned • Solar Powered
Sustainably Manufactured in a Green Environment
Distribution USA: US Music Corp. • 1000 Corporate Grove Drive • Buffalo Grove • IL 60089 • Phone 800 877 6863 • Fax 847 949 8444 • E-Mail:Warwick.info@USMusicCorp.com
Distribution Canada: Korg Canada, a division of JAM industries • Phone 514 457 2555 Web: www.korgcanada.com
Artist Contact: Warwick Music Equipment Trading (NY USA) Inc. • 76-80 East 7th Street New York • NY 10003 • Phone: 212 777 6990 E-Mail: artist@warwickbass.com
www.warwick.de • www.warwickbass.com
www.warwick-distribution.de • www.warwick.de/forum

The Acoustic B200 MKII's back panel

though not exactly as subtle or effective as others I've played, at least wasn't offensive. The overdrive was actually quite cool. Again, I'd generally prefer to plug into any number of stomp boxes for such an effect, but for rehearsals, etc., I found the overdrive to be a worthy addition. Around back, the Acoustic is equipped with a DI, an effects loop, and a footswitch jack for triggering the overdrive.

The relative depth of its EQ controls make the Acoustic B200 MKII a potentially challenging rig for a rank beginner to wrangle, but that consequent flexibility makes it a good option for a players seeking to fine-tune their tone. Features like the onboard compression and overdrive, the nifty NOTCH filter, and DI sweeten the pot. Bob Dylan got flack for going electric; if you're looking for a solid 1x15 combo, you should definitely consider going Acoustic.

WARWICK PICK

The new BC line of Warwick amps designed by tone titan Jonas Hellborg is an attempt to take advantage of developments in modern-day circuitry and manufacturing, with particular attention to the integration of all aspects of design, from cabinetry to components to circuitry.

The 55-pound BC150 comes housed in a carpeted cabinet with metal-reinforced corners. The grille and speaker are mounted so they at a slight upward angle; the angle makes the combo easier to carry via it's top-mounted handle, and it also aids in onstage monitoring. The combo's power switch and AC cable plug are located on the back panel, which sits at the bottom left corner of the combo. The placement makes accessing the power switch a bit of a chore, but it also gives the combo a cleaner look, and it makes for a tidier cable run from the amp to the power outlet.

The BC150 is among the cleanest sounding combos I've played, with little if any added noise when I boosted the mids and highs, and the combo's

SPECIFICATIONS

ACOUSTIC B200 MKII

Street $490

Bottom line The Acoustic B200 MKII is a brawler—a powerhouse with built-in overdrive, six bands of EQ, and a mid-range punch well suited to throwing down old-school rock & roll jams.

Contact acousticamplification.com

TECH SPECS

Power rating 200 watts
Speakers 15" custom driver with HF horn
Controls GAIN, COMPRESSOR, OVERDRIVE, OVERDRIVE LEVEL, VOLUME, NOTCH (-10dB, 50Hz to 1kHz), SHAPE (mid cut) LOW, LOW MD, HIGH MID, HIGH
Input One ¼" with -10dB pad switch and clip indicator light
Output XLR with level control, pre/post switch, and ground lift
Other Effects loop, footswitch (optional)
Dimensions 20" x 15.2" x 25"
Weight 65.5 lbs
Made in China

acoustic®

"My legendary tone for a new generation of player."

– Rudy Sarzo

(Quiet Riot, Ozzy Osbourne, Whitesnake, Dio, Animetal USA)

The new **260 MKII** from Acoustic gives you "the pro's tone" in a compact size. At just over 29" tall, this mini-stack provides plenty of low-end, perfect for rehearsals, clubs, and more.

Our 3-band EQ with shape control allows you to precisely sculpt Acoustic's legendary tone, making it your own. The full-feature direct output is ideal for project studio recording needs, and the overdrive channel lets you adjust the right amount of "growl" to your sound.

AcousticAmplification.com

Small Size, Big Bottom, Perfect Price!

Check out all eleven **NEW** models today!

260 MKII 100W 1x10"
Bass Guitar Mini-Stack

Guitar Center

Musician's Friend

MUSIC123

©2012 Acoustic Amplification

fan-free operation meant I could leave the amp on while checking email or taking a phone call without getting annoyed by excess noise. With the 4-band EQ, it was easy to dial in every imaginable tone, from old-school thump to contemporary zing. In addition to two parallel instrument inputs—which can be used simultaneously—the BC150 has a ⅛" AUX IN jack (for an external mp3 or CD player, drum machine, etc.) and a headphone jack that automatically mutes the speaker and horn when in use. The recessed plastic knobs were easy to access, but I found the placement of the critical VOLUME control—between TREBLE and the less-than-crucial AUX VOLUME control—a bit perplexing.

The amp kicks out just enough sound for smaller stages, but the BC150 doesn't have a DI; if you require sound reinforcement, you'll either need a separate DI or a mic for the speaker. Though it could probably do the trick for some gigs, the BC150's true element seems to be a practice space, a bedroom, or a lesson studio. The Warwick BC150's rich tone, sonic versatility, low-noise operation, and (mostly) ergonomic design make it an excellent choice for any beginning player, and features like the dual inputs, aux in, and headphone jack make it a solid option for those looking for a high-quality reference rig for lessons or practice. For its features, its design, and—most importantly—its clean sound, the Warwick BC150 is worthy of a BASS PLAYER Editor's Award. **BP**

SPECIFICATIONS

WARWICK BC150

Street $530

Bottom line The BC150's luscious low-end clarity, ergonomic design, near-noiseless fan-free operation, and straight-up controls make it a great choice for bedrooms, practice pads, and even low-volume gigs.

Contact warwick.de

TECH SPECS

Power rating 150 watts
Speakers 15" custom driver with HF horn
Controls BASS, LOW MID, HIGH MID, TREBLE, VOLUME, AUX VOLUME
Input ¼" ACTIVE, ¼" PASSIVE, ⅛" AUX IN
Output ¼" LINE OUT
Other Effects loop
Dimensions 21" x 23" x 15"
Weight 55 lbs
Made in China

GUITAR AFICIONADO

WINE CLUB

THREE BOTTLES FROM OUR AWARD-WINNING CALIFORNIA VINEYARD SHIPPED TO YOU QUARTERLY.

JOIN TODAY.

Membership only $39.95 and includes a complimentary year subscription to our sister publication, *Guitar Player*.

GUITARAFICIONADOWINECLUB.COM

Guitar Aficionado Wine Club is owned and operated by Wines That Rock™

Lairat Gabriella

BY E.E. BRADMAN

LIKE MANY LUTHIERS, PAUL LAIRAT STARTED out on guitar, worked in carpentry, and then brought his two passions together, when he made his first guitar back in the mid 1990s. In 2000 he opened a shop in Orange, a little town in southeastern France. Lairat's models include traditional-looking basses like his Maloeva and the Misiya lines, as well as instruments with more daring body styles and headstocks, like the Stega and Sirya. The Gabriella sits right in the middle: Its Art Deco curves and clean, elegant design exude exclusivity, but its sophistication, distinctly European, is never over the top. When it came time to send us an instrument for review, Lairat borrowed a fretless Gabriella 5 from its owner and sent it over.

strings by
AURORA

PROUDLY MADE IN USA

HIGH AMERICAN STANDARDS. LOWER AMERICAN PRICES.

The all-American strings that sound better, last longer, and come in your favorite colors, now cost less. Because when it comes to American values, nothing beats Aurora String quality at an even greater sounding price. In red, white, blue, or any other righteous hue.

STRINGSBYAURORA.COM

PAUL'S BOUTIQUE

The first thing most players notice about the Gabriella is the variety of woods. The instrument has a maple back, with strips of mahogany and basswood down the middle. Its figured-maple top, shiny with a translucent varnish, is adorned with two sound holes but uninterrupted by pickups or by knobs (there's an adjustment wheel for volume in the upper sound hole, and another, for treble and bass, in the sound hole closer to the *G* string). The woodworking is top notch, as is the ebony binding on the body, but Lairat emphasizes that he chose each component for its tonal and build qualities, too: The dark, beautiful wenge stripe on the back of the neck helps sustain, for example, and the body's blend of mahogany, maple, and basswood aims to balance deep bass and richer harmonics.

The black Gotoh tuners and polished brass nut add to the Gabriella's classy vibe, and the headstock, adorned with Lairat's logo, is distinctive without being distracting. The back of the neck is most impressive: six strips of maple, one strip of wenge, two strips of mahogany, and two strips of walnut are expertly combined to eye-catching effect. The unlined wenge fingerboard has markers on the *B*-string side of up to the 20th fret position and dots between the *D* and *G* strings from the 12th to the 23rd fret position. The curved end of the fingerboard means that some of the strings provide access to more notes than others. While it's possible to play the *B*, *E*, and *A* strings all the way up to the 21st fret position, with a little stretching, you can access the 22nd fret position on the *D* string and get all the way up to the 23rd on the *G* string. Each string gets its

SPECIFICATIONS

LAIRAT

STREET $5,500
BOTTOM LINE The Gabriella's earthy acoustic tones and edgy electric voice put it in a category of its own.

CONTACT lairat.com

GABRIELLA

BODY Maple back, mahogany and basswood core, figured-maple top
NECK Maple, mahogany, walnut, and wenge
FINGERBOARD Wenge
BINDING Ebony
SCALE LENGTH 34"
BRIDGE Lairat custom
PICKUP Schertler Bluestick
NECK WIDTH AT NUT 1.96"
WEIGHT 9 lbs
TUNERS Gotoh GB7
STRING SPACING 0.708"
FINISH Translucent varnish
OPTIONS Delano Xtender magnetic pickup, $490; Hipshot Ultralite tuners, $225; other finishes, upon request

PICK UP YOUR BASS PLUG INTO OURSTAGE

SCORE GEAR, LAND GIGS, FIND YOUR TRIBE

Guitar Player & bassplayer

Presents The SOURCE AUDIO Hot Hand 3 Giveaway

Jump into the world of motion-controlled effects. Swap out your old expression pedal for the new Hot Hand 3 Universal Wireless Effects Controller and open up new dimensions of sound control. Use Hot Hand 3 with your favorite expression-enabled effect pedals, rack units, or software from brands such as Line 6, Boss, Axe-FX, Electro-Harmonix, and more.

Three lucky winners will be chosen over the next three issues.

ENTER HERE: www.sourceaudio.net/hh3-giveaway

Official Rules

NO PURCHASE NECESSARY

1. To enter: You may enter by printing your name and address on a postcard and mailing it to GUITAR PLAYER & BASS PLAYER / Source Audio HH3 Giveaway, 1111 Bayhill Drive, Ste. 125, CA 94066. Alternatively, you may enter online at www.sourceaudio.net/hh3-giveaway beginning approximately September 4, 2012. Entries must be received by December 15, 2012. Enter as often as you wish (as often as once per day online), but each entry must be separately postmarked. Copies, mechanically reproduced, automated entries, and computer-aided or computer-generated script entries will not be eligible and are void. The sponsor of this game is NewBay Media, LLC & Source Audio ("Sponsor"), and such Sponsor is not responsible for printing or typographical errors in any sweepstakes – related materials, late, lost, or misdirected mail or transactions that are lost, fail to be entered into the processing system or are processed or transmitted late.

2. Sweepstakes Drawing: The winner will be drawn at random on or about October 29, 2012, November 26, 2012 and then the last on December 17, 2012. Odds of winning each prize depend on the number of eligible entries received. Your purchase of a product or service from the Sponsor or the prize manufacturers will not increase your chances of winning a prize.

3. Eligibility: Game is open to all legal residents of the United States and Canada (other than the residents of Puerto Rico and the province of Quebec), except for the employees and immediate family (spouses and parents, siblings, children and each of their spouses) of Sponsor, the prize manufacturers, and each of their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, execution or distribution of the sweepstakes drawings. In order to win a prize, residents of Canada will be required to answer correctly a time limited mathematical skill testing question to be administered via telephone.

4. Release: Winner releases the Sponsor, the prize manufacturers, and each of their parents, subsidiaries, affiliates, officers, directors, agents, and employees from any responsibility or liability in connection with any loss, accident, or death incurred in connection with the use of the prizes won in the giveaway. The winner hereby consents to the use of his or her name and/or likeness by the Sponsor for advertising purposes without additional compensation unless prohibited by law. The verified prize winner and/or prize winner's parent or legal guardian will be required to sign and return to Sponsor, within ten days of receipt, an Affidavit of Eligibility and a Publicity/Liability Release unless prohibited by law. Failure to comply may result in disqualification and the selection of an alternate winner. All prizes for the game are donated by third parties. The game is not meant to convey any endorsement of any product or service, nor does a third party's donation of any prize have any influence on Sponsor's editorial coverage.

5. Taxes: Any tax liabilities are solely the responsibility of the winner and the winner will be required to provide his or her social security number or tax payer identification number for tax purposes. All federal, state, local, municipal, and provincial laws and regulations apply.

6. General: By entering this giveaway, you expressly agree and consent to (i) Sponsor sharing your email address with Source Audio, sending you by email notices, announcements, promotions and offers regarding its goods and services. If you do not agree and consent to any of these rules, terms and conditions, you are not permitted to enter this giveaway. Sponsor shall be deemed sole interpreter of the rules and conditions. By participating, entrants acknowledge and agree to be bound by these rules and that the decisions of the Sponsor are final. Sweepstakes is void where prohibited by law. Prize components are not exchangeable, transferable or redeemable for cash. Prices shown are estimated retail prices, and actual prices may vary. SPONSOR DOES NOT MAKE AND IS NOT RESPONSIBLE FOR ANY WARRANTIES (INCLUDING IMPLIED WARRANTIES OF MERCHANTABILITY OR OF FITNESS FOR A PARTICULAR PURPOSE) OR ANY GUARANTEE WITH REGARDS TO ANY PRIZE OR PORTION THEREOF. All sweepstakes entries become the property of the Sponsor and will not be returned. In the event of unavailability of stated prize(s) or component(s) thereof, Sponsor reserves the right to substitute item(s) of comparable value. Sponsor reserves the right, in its sole discretion, to cancel, terminate or suspend the Internet portion of this giveaway should virus, bugs, non-authorized human intervention or other causes beyond its control corrupt or affect the administration, security, fairness or proper play of the giveaway. In such cases, Sponsor reserves the right to select the winner from mail-in entries only.

7. Winner's List: To obtain the name of the prize winner, send a self-addressed, stamped envelope to "Winner", GUITAR PLAYER & BASS PLAYER / Source Audio HH3 Giveaway, 1111 Bayhill Drive, Ste. 125, CA 94066., USA, by December 31, 2012.

own saddle in the custom Lairat bridge.

At just around nine pounds, the Gabriella might be a tad heavy for an acoustic bass guitar, but I found that it was well balanced when I stood or sat. The conveniently placed strap pins, as well as the moderate thickness of the body, made it easy to play.

MOI & MWAH

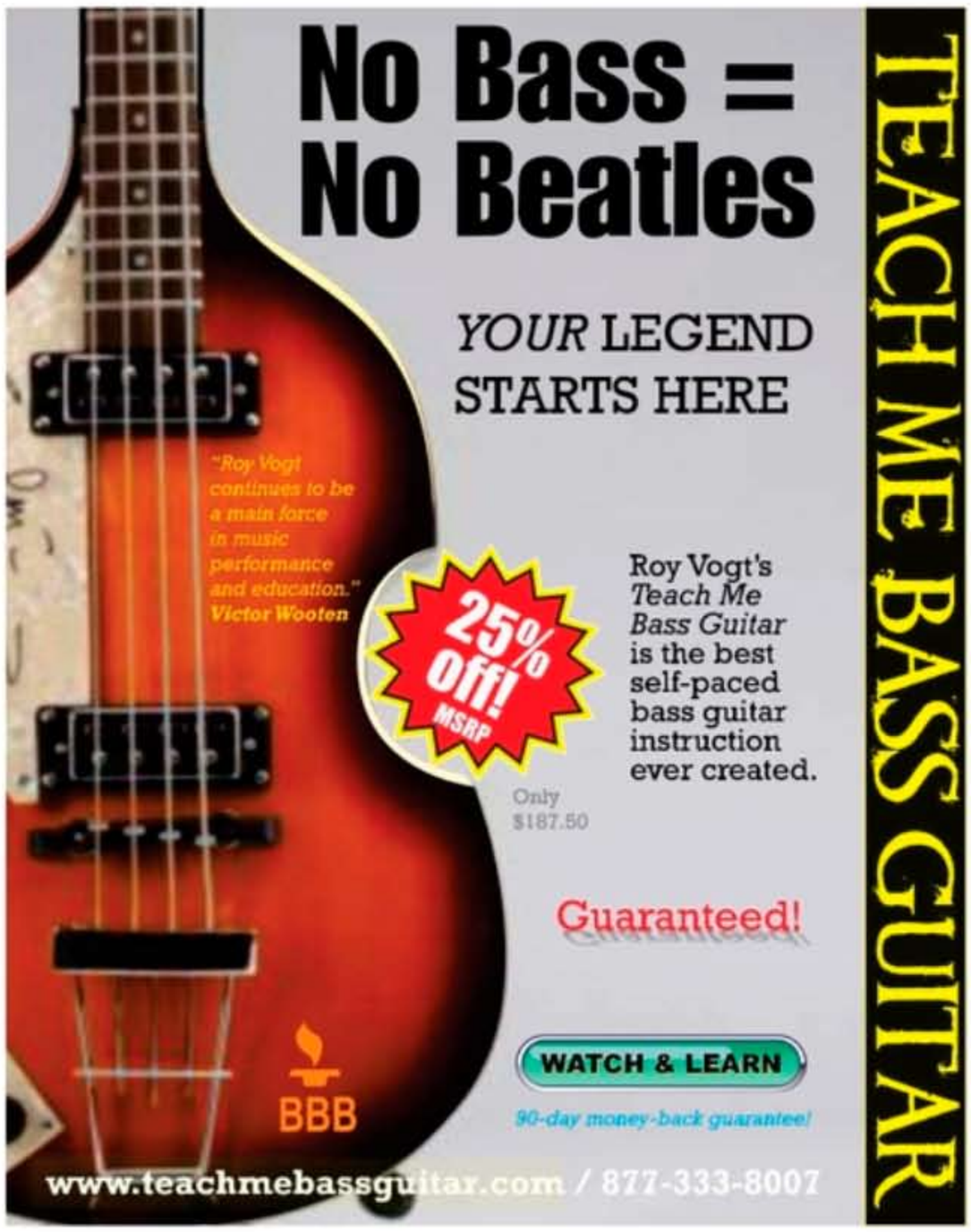
Although they're neither upright basses nor electric fretless basses, fretless acoustic bass guitars are usually expected to stand in for both. The truth is that fretless ABGs have their own distinctive tone (Lairat says the upright bass was his initial inspiration for the Gabriella). As someone who doesn't play upright, I judge instruments like this on their ability to get a respectable faux-upright vibe and a decent Jaco tone, and I'm happy to say that unplugged, the Gabriella delivers on both counts.

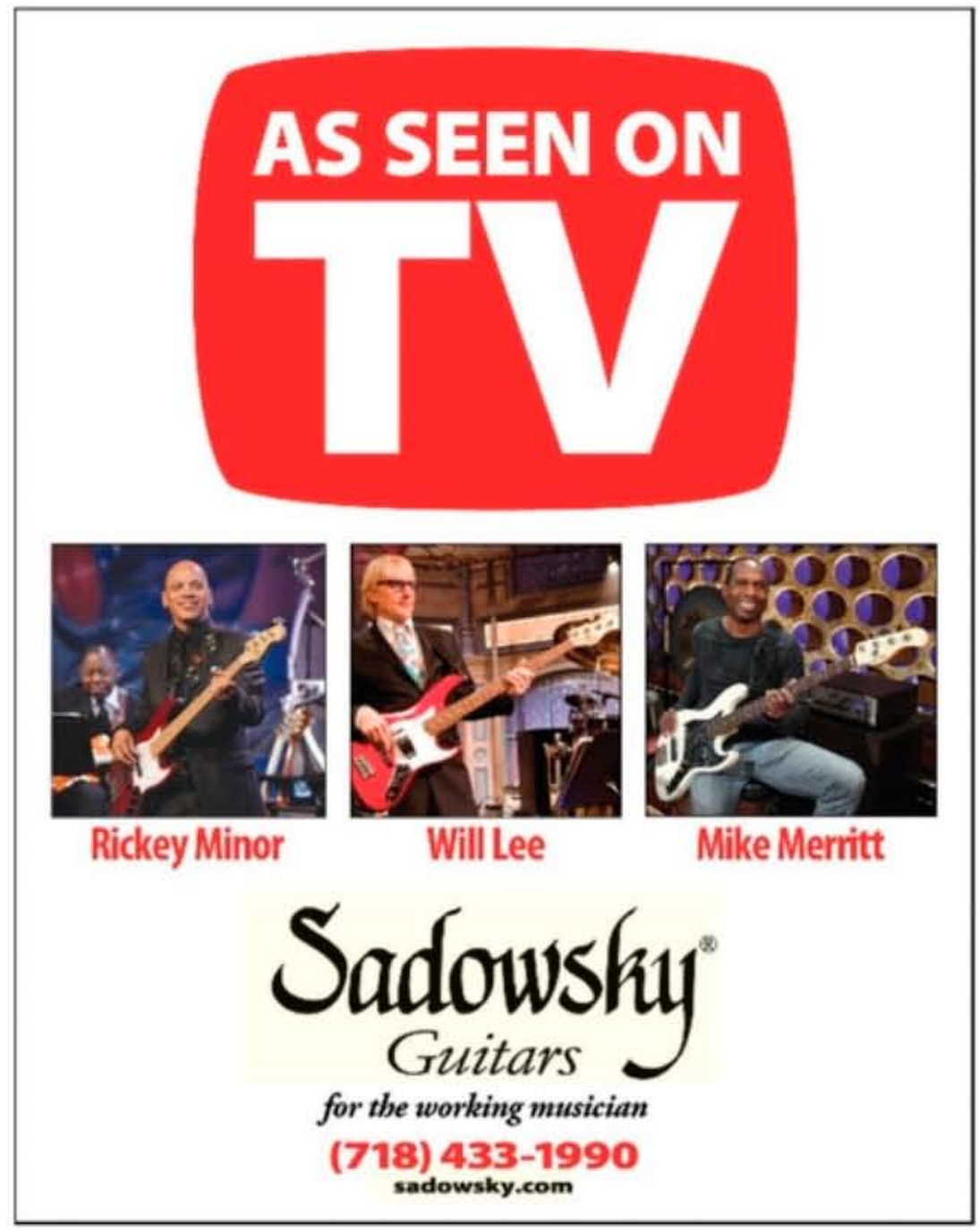
Perhaps because Lairat foregoes the soundhole and larger body favored by some ABG luthiers, the Gabriella didn't project as well as others I've played. It was loud enough, however, to produce a sweet tone that had warmth, presence, and plenty of sustain. It would be a stretch to say it sounded like an upright, but the Gabriella did have a certain earthiness.

Plugging it in, however, revealed a different tone. The Schertler Bluestick pickup isn't piezoelectric—it's an under-the-saddle electrostatic transducer, designed specifically for acoustic guitar and acoustic bass guitar and favored by acoustic guitar manufacturers, including Martin—but it sure sounded like a piezo. Lairat says he chose the Bluestick specifically to avoid the "steel" piezo sound, but I found the Bluestick edgy, somewhat compressed, and not very conducive to sustain, even when I turned down the highs, plugged it into my Alembic F2-B tube preamp, and turned up the low mids. The Gabriella arrived with a set of the owner's GHS strings, but Lairat recommends DR Strings. With different strings—perhaps nylon-core Thomastik-Infeld Acousticores, which many players consider the best match for piezos—the Bluestick might sound warmer and more detailed.

Whatever my complaints about the Schertler pickup, the Gabriella certainly cut through the mix when I played it on a session, and it was impossible to make it feed back. For players who might want more options, Lairat also offers the Gabriella with a Delano Xtender magnetic pickup. The Delano's oval shape is a good match for the Gabriella's curves, and being able to blend the sharp Schertler and a warm Delano sounds like the best of both worlds.

In short, the Gabriella looks good, sounds good, and sounds just a little different once it's amplified. It may not be best suited to solo amplified playing—and maybe that's a good thing. **BP**





Radial Engineering
Firefly Tube Direct Box

BY ED FRIEDLAND

THE FIREFLY TUBE DIRECT BOX INCOR-porates Radial's time-tested Class A FET circuit and zero negative feedback design, prized for its natural tone and stable output. This signal is fed into a single Ruby Tube 12AX7 for warmth and character, then routed through their transformer-coupled output, which eliminates buzz and hum from ground loops. The Firefly has two ¼" inputs that can be switched manually via the front panel, or remotely with the optional JR2 footswitch (the JR2 also gives you access to the mute function). Each input has a dedicated TRIM control to match the output levels of different instruments. The DRAG control lets you lower the input impedance to match up better with passive magnetic pickups, or bypass it completely for a 4MΩ impedance best suited to piezo pickups. A variable LOW CUT filter lets you dial out the sub low frequencies that can make your bass muddy in the mix, and a master volume controls the overall output to your amp or to the board.

Around back, the Firefly has an XLR output with ground lift, and a phase-polarity switch. The PRE/POST switch lets you route the aux-out signal straight to your amp from the buffer, or through the tube, effect loop, and low-cut filter—mirroring the output of the XLR. A locking 5-pin XLR connector attaches the mid-line external power supply, which can accept voltages between 100 and 240 volts. The ¼" tuner out is post-Class A input, but pre-tube, so it can be used to send a clean signal to another source. It is always on for silent tuning while muted. A TRS jack gives you an insert point for an effect loop. On the side of the unit, a dedicated ground lift for the aux out is a welcome addition. The unit itself is housed in a heavy-duty steel case, with a convenient carrying handle that can be removed for rack installation. Many of the controls are recessed switches or dials that require a small screwdriver to access, and all the front panel knobs are well protected from the casing's overhang.

First, I plugged my passive Mike Lull P5 into input A, and connected the aux out to a Genz Benz GBE1200/Uber 212 rig. I set the gain at 12:00 and engaged the DRAG control, adjusting the sweep with a guitar pick. The DRAG control is said to simulate the sound of being plugged into a tube amp. The tone definitely darkens as you lower the control, with a decrease in volume that can easily be replaced with the GAIN knob. The lowest LOW CUT settings are hard to hear unless you're cranking big watts and moving some air, but rotating the control clockwise noticeably raises the low cut frequency. The key is learning to hear the sweet spot for each instrument, in each situation.

Next, I plugged the Firefly into Pro Tools via the XLR out and recorded some samples. I was able to hear the subtle changes from the DRAG control much clearer while monitoring through headphones. My P5 fattened up nice and round with lower settings and a little gain bump. The master volume lets you "play the tube" a bit as well. I bypassed the DRAG control and connected my David Gage Realist-equipped Juzek acoustic bass to the now 4MΩ input. I recorded samples with the PHASE switch in both positions and found one to be darker with less definition, while the other was more open and detailed. The overall tone was very natural and full—I could easily use this sound alone without adding a microphone to the mix.

The Firefly is a top-notch DI that imparts sweet tube warmth to all that passes through it, and the feature set gives you many advantages onstage as well as in the studio. **BP**

SPECIFICATIONS

RADIAL

FIREFLY TUBE DIRECT BOX

Street $600
Bottom Line Radial Engineering's new Firefly Tube Direct Box has cool bass-centric features, and it shines live and in the studio.

Contact radialeng.com

Audio circuit Discrete Class A FET with tube drive
Signal to noise ratio 85dB @ +4dB
Dynamic range >100dB
Noise floor -98dB at unity
Inputs Two ¼" Hi-Z, selectable A or B, TRS insert
Outputs 3-pin AES standard XLR, ¼" aux, tuner
Output impedance 150Ω nominal
Switches Phase, XLR ground lift, aux ground lift, aux pre/post, input select, drag on/off
Controls Input gain (20dB max), low cut (-3dB @ 5Hz-500Hz), drag load adjust (22k-500K, 4MΩ in bypass), level
Power 5-pin XLR 316V & 48V, 1600mA
Construction 14-gauge steel, baked enamel finish
Size 5.75" x 8.25" x 1.75"
Weight 4 lbs
Warranty 3 years transferable

GENE SIMMONS
PUNISHER-2
Designed in 1992 by GENE SIMMONS himself, the Punisher was created to solve some problems with other basses.
"I hate basses with their necks buried in the body. It prevents me from reaching the high notes. Also I do not like the sound of most basses. They are usually too round and you can't hear the notes. So I designed the Punisher to deliver a BIG SOUND."
GENE SIMMONS
GENESIMMONS.COM
SOFTSIDE CASE
INCLUDED
Cort®
since 1960
CortGuitars.com
Cort USA 847.498.6491

Outfit the Band

YAMAHA PRO COMBO DEALER

Yamaha, our Pro Combo dealers and Music Player Network magazines all have something in common. We each represent the different product categories that make up an entire band's worth of gear. And now, we have come together and created five unique sweepstakes to give away some of Yamaha's most popular products for keyboard players, guitar players, bass players and drummers. You can't have a band without a great PA system, so there's a sweepstakes for one of those, too!

No Purchase Necessary. Sweepstakes begins 10/1/12 and ends 12/31/12. Must be legal U.S. resident, 18 or older, and member of Yamaha EasyPass. Void where prohibited. Additional terms, conditions and restrictions apply. Odds of winning depend on number of eligible entries received. See complete details and Official Rules at www.4wrd.it/procombobp2

©2012 Yamaha Corporation of America. All rights reserved.

Five Sweepstakes, Combining over $10,000 worth of gear.

To find out how to outfit your band with the products seen here, scan the QR code or visit www.4wrd.it/PROCOMBOBP2

WOODSHED

JAZZ CONCEPTS

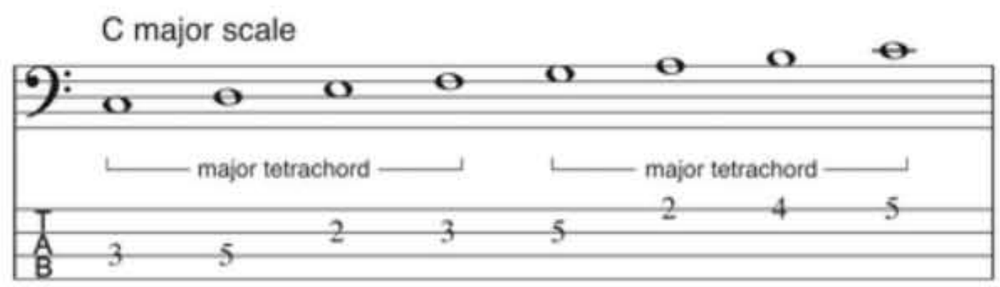
Don't Get Kicked In The Tetrachords!

BY JOHN GOLDSBY

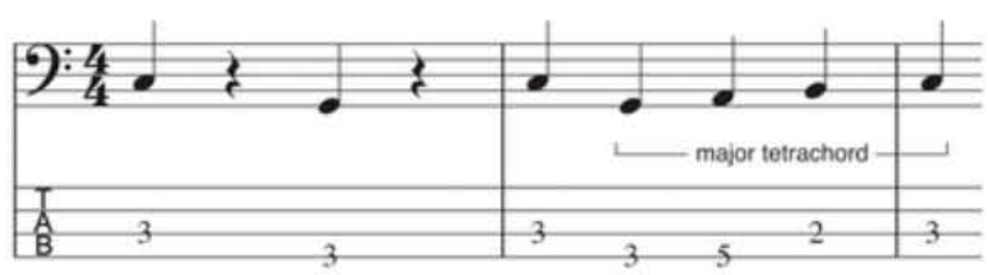
TETRACHORD? ISN'T THAT ONE OF THOSE '80S computer games for the Commodore 64 that's worth a lot of money on EBay now? Or maybe a tetrachord is the style of nerdy plaid jacket that hunters wear in the woods. Or it could be a body part—I think I had to go to the school nurse once because I got kicked in the tetrachords.

Actually, a *tetrachord* is a four-note sequence, like half of a scale. Most diatonic scales (which are built using intervals of whole- and half-steps) have seven notes, eight if you count the octave. A tetrachord is a group of four notes, within an interval

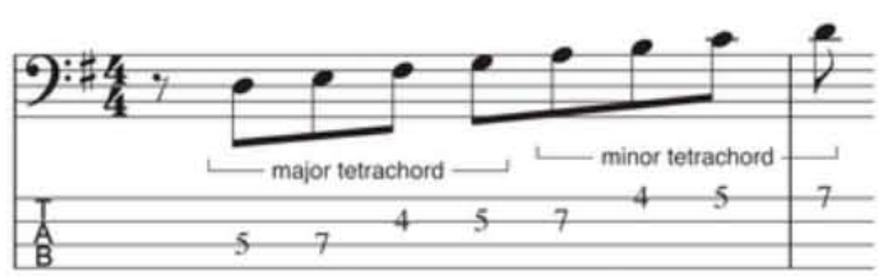
EX. 1



EX. 2



EX. 3



INFO

bassplayer.com/december2012

- Read Saxy Moni's take on tetrachords.
- Discuss tetrachords and other lofty topics with the cool bass-playing folks on the MusicPlayer Lowdown Forum.
- When you can't play tetrachords anymore, take a break for a round of original Tetris.

JOHN GOLDSBY

Discuss all aspects of bass playing with John at the musicplayer.com LowDown Forum. Also visit John's website for sound files, videos, and bass-related material. **johngoldsby.com**

of a 4th, built in whole- and half-steps. There are two tetrachords in every diatonic scale. **Example 1** shows the two tetrachords found in a *C* major scale.

We hear the advice constantly: practice scales. It's not bad advice, because mastering scales helps bassists understand melody and harmony in a linear way. Chords are vertical, with several notes sounding at once. Scales are horizontal, with groups of related notes, heard one after the other. Scales and scale fragments are essential building blocks in bass lines and solos. To understand, practice, and apply scales practically, you can break them down into tetrachords.

Example 2 is possibly the world's most common bass line: a major tetrachord from *G*, the 5th of the *C* major scale, up to the root. **Example 3** is the beboppish beginning to Sonny Rollins' "Pent Up House." You can think of the line as a major tetrachord (*D* to *G*) and a minor tetrachord (*A* to *D*), separated by a major 2nd (the interval between the notes *G* and *A*).

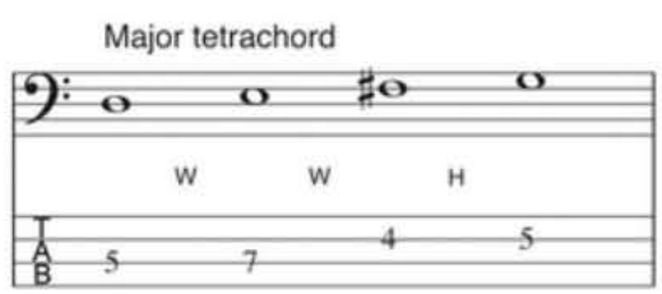
What are the advantages of mastering tetrachords? They're small, easy-to-grab groups of notes, and many common scales can be created by combining two of the four main tetrachords. Let's look at the construction of these basic tetrachords.

EXAMPLE	NAME	WHOLE-/HALF-STEP CONFIGURATION
Ex. 4	Major tetrachord	W-W-H
Ex. 5	Minor tetrachord	W-H-W
Ex. 6	Phrygian tetrachord	H-W-W
Ex. 7	Gypsy or harmonic tetrachord	H-m3-H

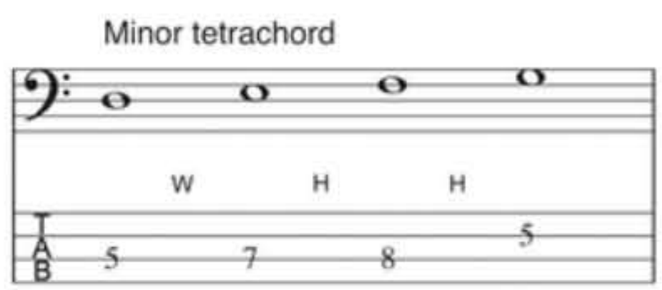
Example 8 shows a *C* harmonic minor scale, created by combining a minor tetrachord and a Gypsy tetrachord, which are separated by a whole-step. **Example 9** is a *C* Dorian scale, created by combining two minor tetrachords, separated by a whole-step. **Example 10** shows how to create a *C* Phrygian scale by combining two Phrygian tetrachords, separated by a whole-step.

Experiment with combining tetrachords to create scales. You'll probably find that thinking in tetrachords presents new ways to hear some of the

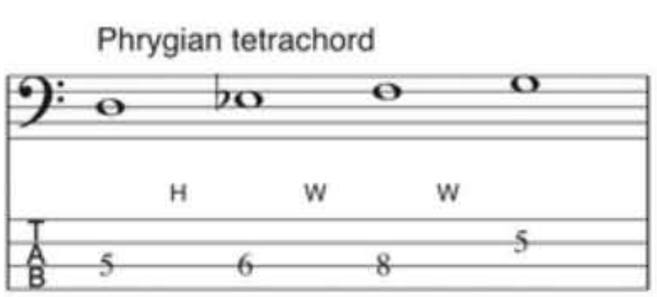
EX. 4



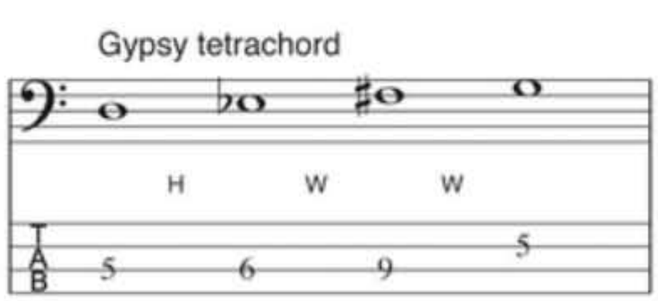
EX. 5



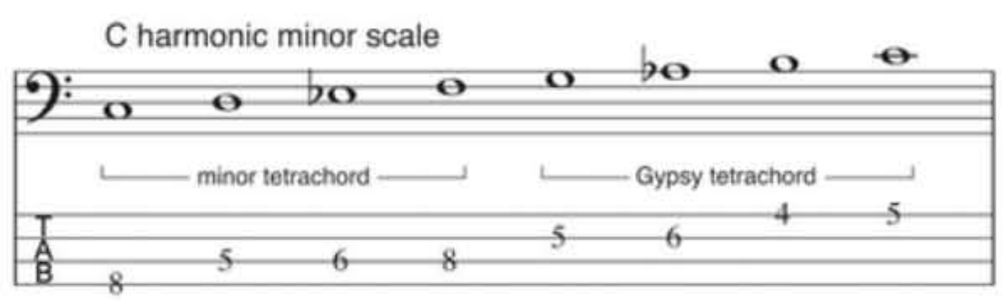
EX. 6



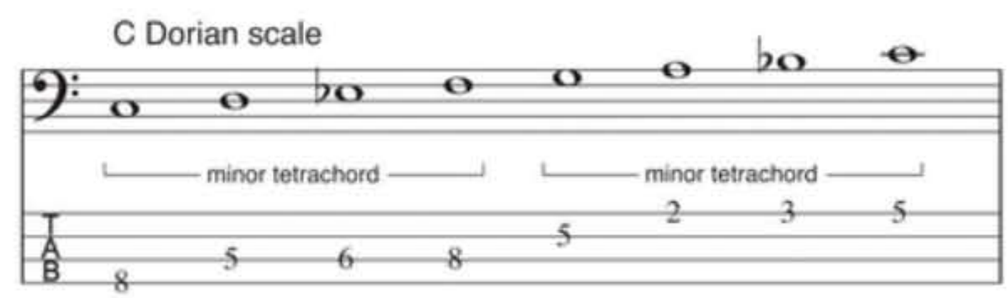
EX. 7



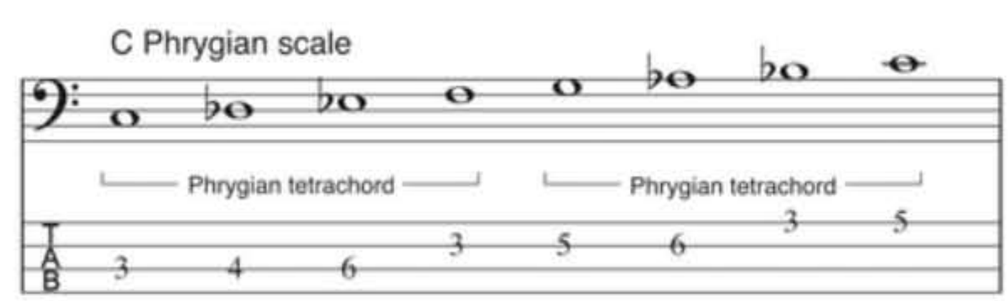
EX. 8



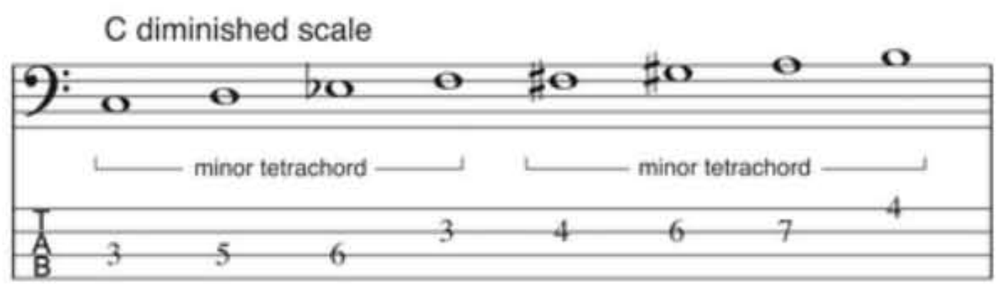
EX. 9



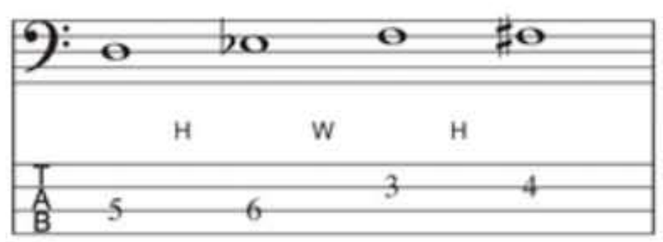
EX. 10



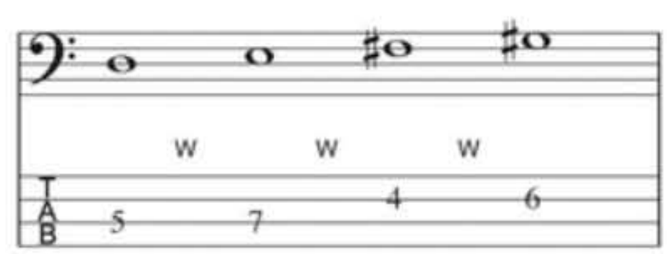
EX. 11



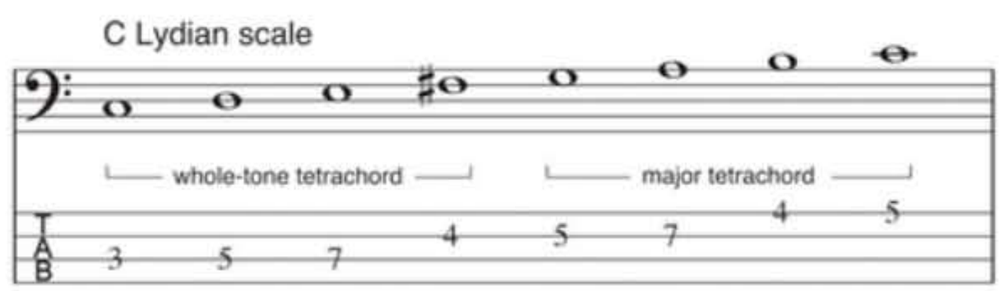
EX. 12



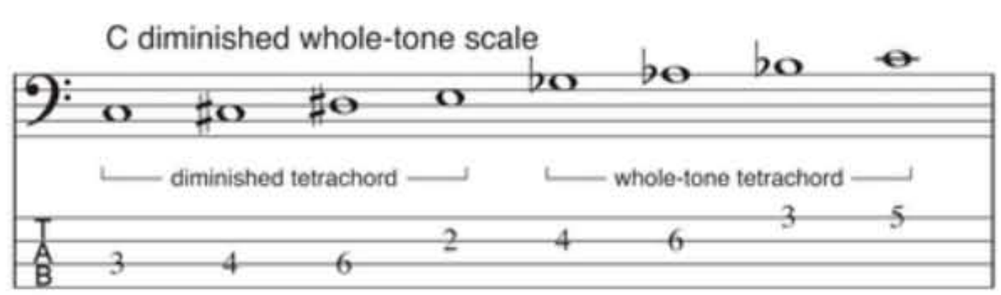
EX. 13



EX. 14



EX. 15



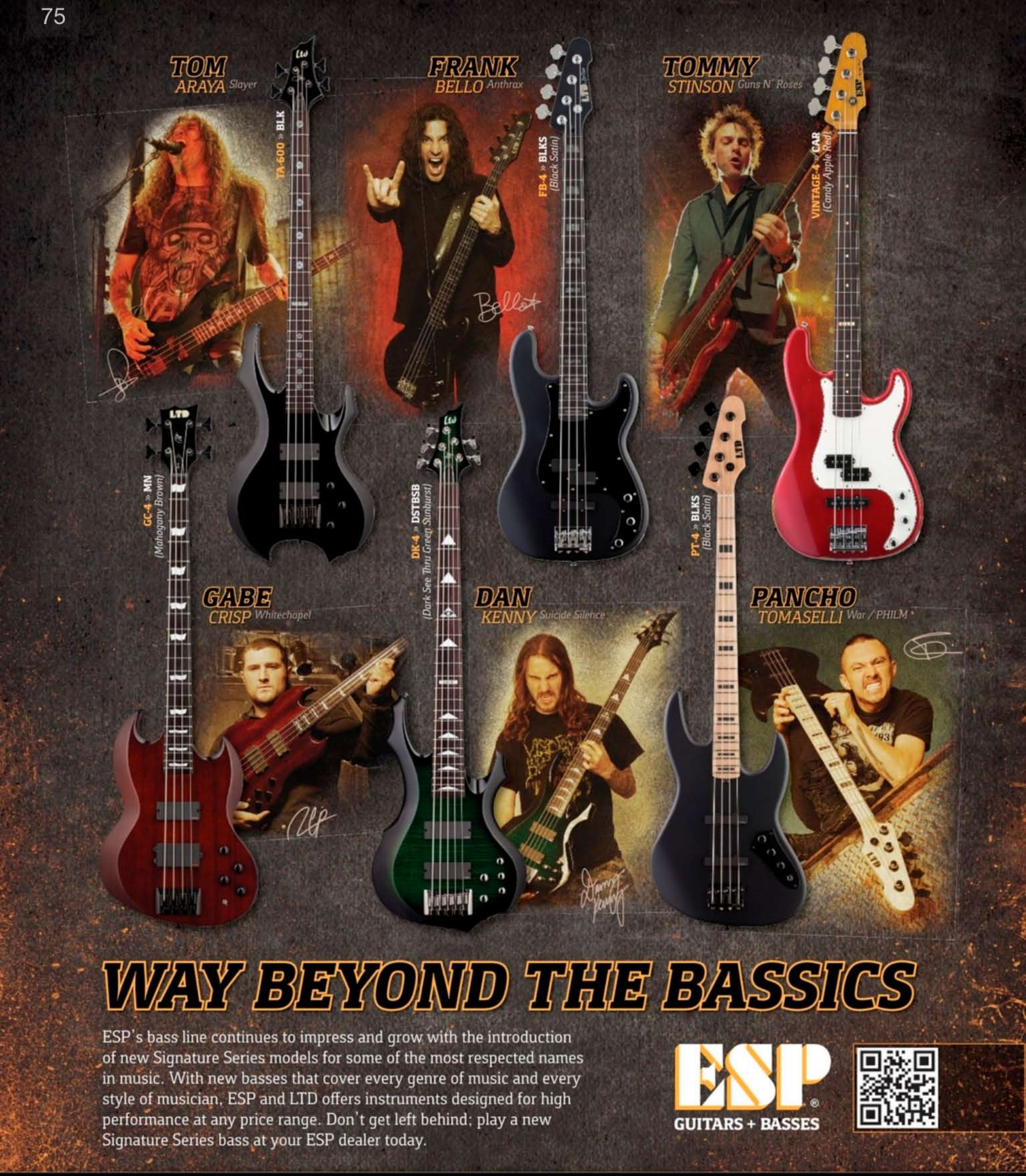
common scales that you already know. You might even come up with some easy fingerings and cool new sounds, like the diminished scale (**Ex. 11**). Whereas the *C* Dorian scale (Ex. 9) is created by combining two minor tetrachords, one whole-step apart (the interval between *F* and *G*), the *C* diminished scale (Ex. 11) is created with two minor tetrachords, one *half-step* apart (the interval between *F* and *F*♯).

There are two more four-note groups that I should mention here, even though they do not fit the classical definition of a tetrachord (these four-note groups are not bounded by an interval of a 4th). For our purposes as forward-thinking bassists, let's stretch the definition and also call these tetrachords, just because they have four notes, and are so darn useful.

EXAMPLE	NAME	WHOLE-/HALF-STEP CONFIGURATION
Example 12	Diminished tetrachord	H-W-H
Example 13	Whole-tone tetrachord	W-W-W

Experiment with combining these four-note groups to create scales. **Example 14** shows a *C* Lydian scale, created with a whole-tone tetrachord and a major tetrachord, separated by a half-step. **Example 15** is the diminished whole-tone scale (also called the altered scale), created by combining a diminished tetrachord and a whole-tone tetrachord, which are separated by a whole-step.

To practice tetrachords, pick any two and combine them, playing one tetrachord after the other. Figure out which scale you're playing, and then improvise on just those two tetrachords for a few minutes, until the sound sticks in your ears. By understanding the construction of a scale using tetrachords, you'll have a deeper understanding of how to use the sound in a musical way. Next time, we'll look at more practical uses for tetrachords. **BP**


TOM
ARAYA Slayer
TA-600 » BLK
FRANK
BELLO Anthrax
FB-4 » BLKS
(Black Satin)
TOMMY
STINSON Guns N' Roses
VINTAGE-4 » CAR
(Candy Apple Red)
GC-4 » MN
(Mahogany Brown)
GABE
CRISP Whitechapel
DK-4 » DSTBSB
(Dark See Thru Green Sunburst)
DAN
KENNY Suicide Silence
PT-4 » BLKS
(Black Satin)
PANCHO
TOMASELLI War / PHILM
WAY BEYOND THE BASSICS
ESP's bass line continues to impress and grow with the introduction of new Signature Series models for some of the most respected names in music. With new basses that cover every genre of music and every style of musician, ESP and LTD offers instruments designed for high performance at any price range. Don't get left behind; play a new Signature Series bass at your ESP dealer today.
ESP®
GUITARS + BASSES
www.espguitars.com
/espguitars
/espguitarsusa
/espguitarsusa
/espguitars

BLUES YOU CAN USE

Take It To The Bridge

BY ED FRIEDLAND

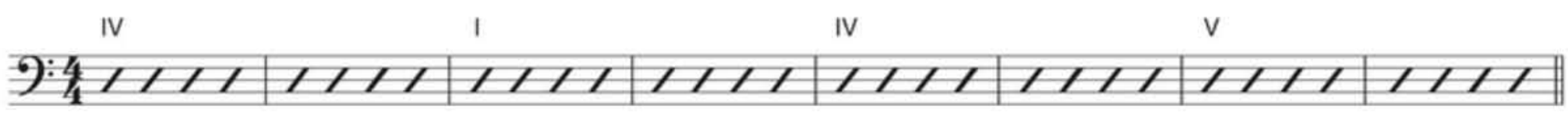
IN PAST COLUMNS, I'VE TALKED ABOUT THE intimate relationship between the blues and jazz, but another perspective on this connection was shared with me many years ago by the great bluesman Robert "Junior" Lockwood. A protégé of the legendary Robert Johnson, former traveling partner of Johnny Shines, session player for Chess Records, sideman for Little Walter, and a genuine blues artist in his own right, Robert Junior was the real deal. One night on a break, he explained the difference between jazz and blues very simply: "If it (the song) doesn't have a bridge (B section), it's blues. If it has a bridge, then it's jazz." The logic behind this statement is somewhat convoluted, and doesn't

ED FRIEDLAND

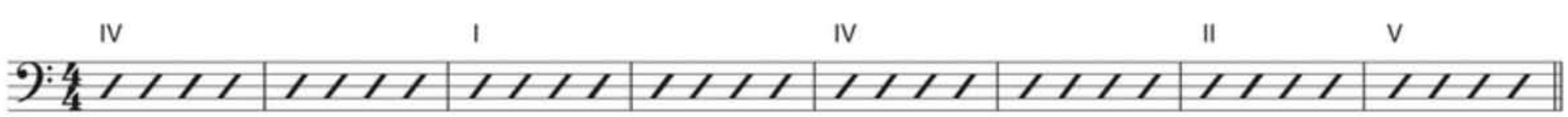
INFO

From his bass base in Austin, Texas, Ed Friedland keeps his chops up by writing instructional books and playing in a number of blues, country, and jazz groups. Find more at **edfriedland.com**.

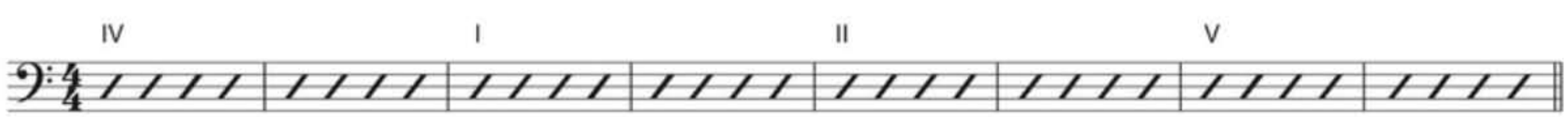
EX. 1



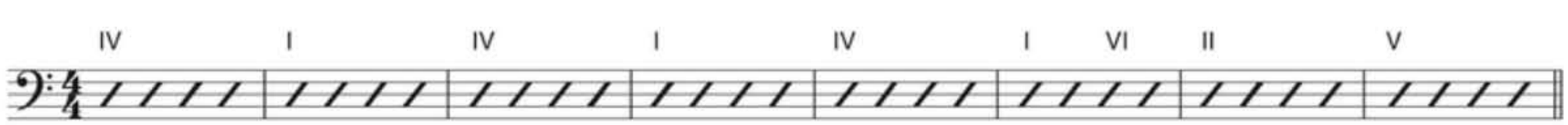
EX. 2



EX. 3



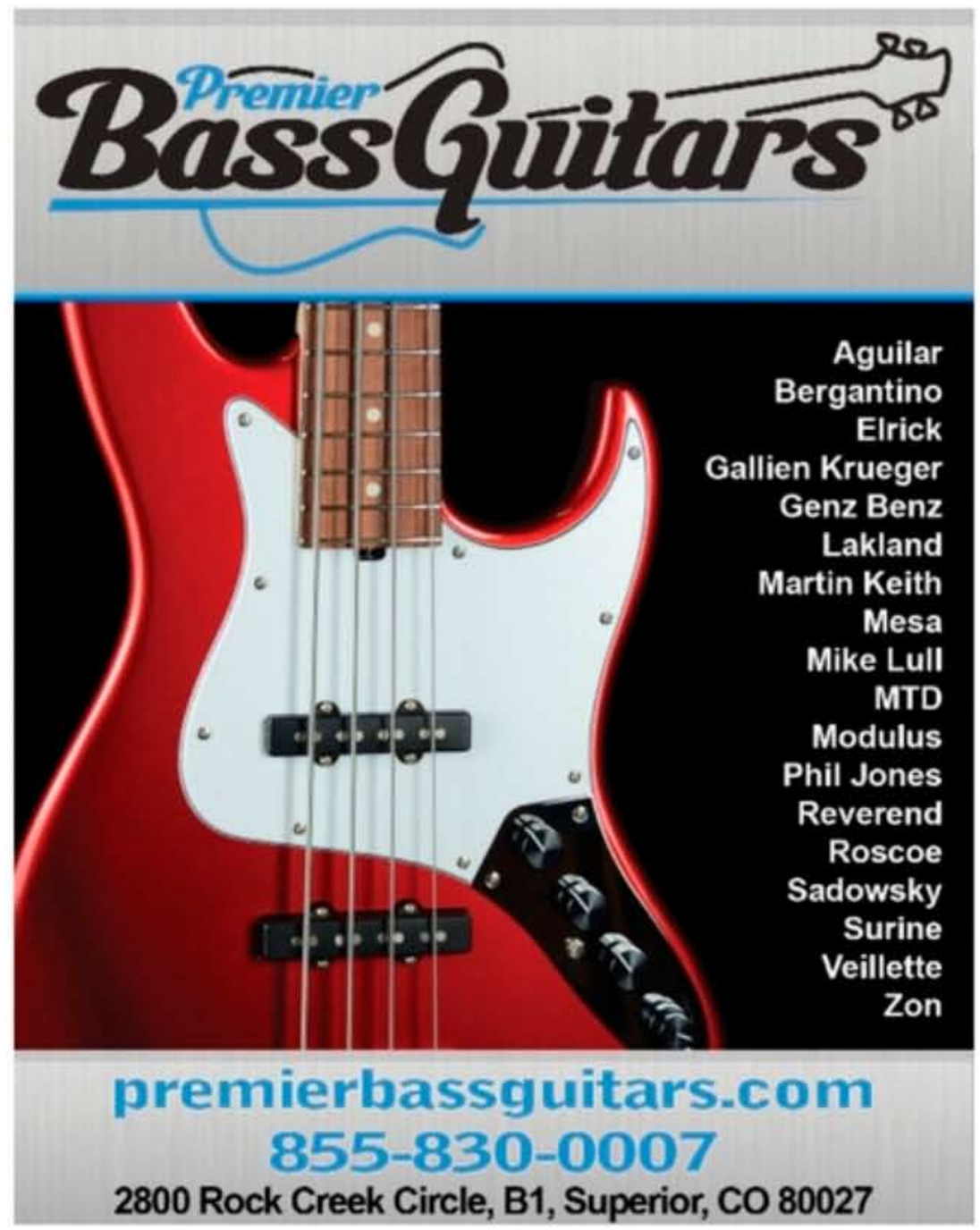
EX. 4



really hold up to close examination, but who am I to argue with a man who learned to play guitar from Robert Johnson? So in that spirit, let's take a look at some blues bridges.

"Bridge" is a musical term that has a few different meanings, but the simplest definition is a section of music that differs from the main body of the tune. In an AABA song form, the B section is the bridge. In a verse/chorus pop song structure, the bridge is often a third section that creates a different vibe from the rest of the tune. In blues, a bridge is usually an eight-bar section that gets played in between a set number of A sections, often following the AABA format (the A section being a 12-bar blues form, typically). The following examples give only the numerical chord changes, as the specific bass lines will vary depending on the tune. **Example 1** is a classic bridge that goes to the IV chord—while there are several possible choices, when someone yells "take it to the bridge," most likely you'll go to the IV chord. This particular variant can be found in Lazy Lester's blues classic "I Hear You Knocking" (not to be confused with tunes of the same name by Fats Domino or Quicksilver Messenger Service). This bridge gets a little twist when applied to Jimmy Reed's "Take Out Some Insurance"—the II major chord shows up in bar 7 to create a longer resolution back to the I chord, as shown in **Ex. 2**. In Louis Jordan's "Blue Light Boogie," the II chord occurs in the 5th bar of the bridge, as shown in **Ex. 3**. **Example 4** is another common bridge that goes to the IV, and can be heard in Freddie King's "Sidetracked." It bounces from the IV back to the I three times, then adds a VI-II-V movement at the end of the phrase to seal the deal when returning to the I chord in the A section.

The previous examples represent the most common bridge forms in the blues genre, but certainly anything is possible. Unless you know for a fact that a tune does not have a bridge, it's a good idea to keep your eyes open for a cue at the end of the second chorus of the 12-bar form. If a bridge is part of the song, it will most likely happen then. Until next month, y'all keep it down low and in the groove! **BP**



BASSER INSTINCTS

Visualization Realization

BY JEFF BERLIN

SEASON'S GREETINGS, EVERYBODY! WITH THE holidays upon us, two different readers, Jason and Jim H., wrote to ask similar questions.

Jason asked, "What are your thoughts on using the mind to practice, away from the instrument? And how does one do this most effectively? What would be a good mental routine or system that I could incorporate in to my daily practice?"

Jim H. from Atlanta asked, "What are your thoughts on using visualization to practice away from the bass? Are there any specific exercises or visualizations you recommend, such as fretboard exercises to increase mobility, or specific mental exercises—for example, visualizing arpeggios to increase my facility?"

Hi, guys. Visualization away from the bass and using your mind to practice are false concepts. You can't musically accomplish what you wish to achieve if you don't have an instrument in your hands. As an example, I could visualize or mentally practice downhill skiing, but these efforts won't teach me how to do it. It's the same with golf. No matter how much I visualize or mentally practice the game, I can only learn how to play golf if I have a club in my hands and a ball at my feet. Music functions the same way. You can't visualize your way to improved musical ability. You need to be in the experience to get anything significant out of it. (P.S. You might want to avoid any deep thoughts or visualization of music as you are driving or involved in any other event that requires your full attention.) Thanks for writing. If any readers disagree, please write to me with your reasons so I can address them here.

Another reader, Ronan, wrote, "Hi Jeff. I agree with everything you say about not practicing with a metronome. And yet, although tempo is a human thing, not all humans feel it the same, or at the same level. They need to check their tempo against some source. The metronome is a tool. There are people who can't repeat a simple rhythm; some can't even play the right notes. Academically they will understand the concepts they are studying, but not physically, no matter how much they practice."

Hi, Ronan. There is always going to be someone in the world who cannot repeat a rhythm or play a right note. It just happens this way sometimes. Regarding the metronome, I will offer three quotes regarding their use:

"Using the metronome as a constant guide to ramp up the speed or to keep the rhythm is one of the worst abuses of the metronome. If overused, it can lead to loss of your internal Fundamentals of Piano Practice rhythm, loss of musicality, and bio-physical difficulties from over-exposure to rigid repetition." **—Chuan C. Chang, *Fundamentals of Piano Practice***

"The metronome is a lifeless, soulless machine that cannot express the meaning, the object of inspiration, it cannot be used as a means to develop emotion—guided by a machine the performance of which is wholly mechanical." **—Robert Challoner, *History of the Science and Art of Music***

"Duke Ellington disdained the 'soulless' quality and 'continual churning' of certain rhythm sections. Uninspired metronomic time-keeping caused 'apathy in the section[s],' he wrote in 1931, and a loss of interest among the musicians whose 'performance becomes stodgy and mechanical.'" **—Joel Dinerstein, *Swinging the Machine***

I understand that people can show me quotes to the contrary, which is why I know I cannot change the thinking of some players once they've made up their minds. So let's look at it this way: Many players talk of their interest in getting a groove that feels good, or to generally play with feeling and emotion. If people are interested in acquiring these musical abilities, then can someone explain to me why the majority of teachers/students/players insist on using a device whose actual reason for being invented is diametrically opposed to the musical goals that musicians state they are interested in acquiring? I would like to know why players are not interested in learning how to play with other musicians in the way that all players relate together, the way live musicians "breathe" the time when they play together. Write your answers and send them to me at talkingbassnotes@yahoo.com, and I will include your thoughts in upcoming columns. Best regards from Jeff. **BP**

INFO

JEFF BERLIN

Since establishing himself as a jazz and fusion cornerstone with Bill Bruford, Allan Holdsworth, John McLaughlin, Billy Cobham, and Yes, Jeff Berlin has released eight solo albums and founded the Players School of Music in Clearwater, Florida. He is currently finishing his latest solo recording, as well as a trio CD with Scott Henderson and Dennis Chambers.

THE JOHN LENNON
SONGWRITING CONTEST

ENTER
your original songs
Top Judges • Big Prizes • Win $20K

www.jlsc.com

Sponsored By:

"Lennon" and "John Lennon" are trademarks of Yoko Ono Lennon.
All artwork © Yoko Ono Lennon. Licensed exclusively through Bag One Arts, Inc.

TRANSCRIPTION

Leon Sylvers (left) at BMI Studios in Los Angeles, 1974.

"Misdemeanor" By Foster Sylvers

Leon Sylvers' Complete Bass Line (As Played By Wayne Davis)

BY CHRIS JISI | PHOTO BY MICHAEL OCHS ARCHIVES/GETTY IMAGES

AS THE SUN SET ON THE 1960S, THE JACKSONS WEREN'T THE ONLY assemblage of aspiring adolescents from the heartland to head west for musical fame and fortune. The Memphis-born Sylvers clan—five boys and four girls in all—followed suit. They included Leon Frank Sylvers III, who was so drawn to the sound of the bass and the revolutionary rumblings of Motown's James Jamerson that when the family won a 1970 talent contest at a Sunset Strip club, which netted him a guitar, he removed the two high strings to make it a bass. Leon also displayed an early aptitude for songwriting and production, writing much of the Sylvers' first two self-titled albums in 1972 and '73, as a teen. Around that time, Leon sat with his Fender Telecaster Bass and cassette player and came up with one of the most memorable, offbeat, bass-driven R&B songs of the era.

"Misdemeanor" is a street-smart tale of puppy love, inspired by a slang use of the word Leon heard around the Nickerson Gardens projects where he lived, in Watts. Musically, it boasted a contrapuntal bass line that would have made Jamerson smile. When Sylvers producer Keg Johnson played the demo for the label, they wanted the uptempo tune on the family's very next album. That happened to be *Foster Sylvers* [Pride/MGM, 1973], which was released under brother Foster's name but also featured sisters Angie and Pat. "Misdemeanor" reached No. 7 on the Billboard R&B charts, not quite as high as the Sylvers' biggest hit, 1975's million-selling "Boogie Fever" (which ironically boasted Jamerson on bass), but certainly earning its slot among superior sub-hooks of the '70s. It was also a groove that would be sampled later by a host of rappers.

Although Leon would go on to play bass on many of the hit songs he wrote and produced for the Sylvers, the Whispers, and Shalamar (see sidebar), at L.A.'s famed The Village recording studio to cut his key "Misdemeanor" bass line, he was too inexperienced and intimidated to sit with session heavies Harvey Mason on drums and David T. Walker on guitar. Time was money, after all, so session arranger and pianist Jerry Peters notated the part precisely, and had Wayne Davis, a versatile doubler on the studio scene, do the tracking. Leon recalls Davis playing a Fender Precision

INFO

LISTEN

Foster Sylvers, *Foster Sylvers* [Pride/MGM, 1973]

CONNECT

For five tracks covering or sampling "Misdemeanor"—from Ahmad Jamal to Grandmaster Flash to the D.O.C.—head to **bassplayer.com/december2012**.

Bass, which was recorded both direct and through an amp. He adds, "I don't remember where I played the part on the neck, but I know Jerry had Wayne play it in the same position, to get the same sound."

The track begins with an ear-grabbing one-bar phrase made all the more noticeable by the vocal melody that puts an *E* and *D* against the *B♭* and *E♭* on beat *three*. Leon laughs, "Jerry told me those intervals [a tritone and a major 7th] would have gotten you executed in ancient times!" Separated by several octaves and moving by quickly, here they just add to the mysterious quality of the tune. Letter **A**'s first verse serves as a release to the intro's dark harmonic tension, with the bass line both matching and answering the melody. The two-bar chorus of the concise-but-multi-sectioned tune follows, at **B**. At **C**, Leon goes into full contrapuntal mode (without a specified harmony or chord changes) via a line that counters Foster, Angie, and Pat's vocal spots. Explains Leon, "When I write, I always have the bass and melody as counter voices. If the bass line comes to me first, I hear the melody note in my head moving against it, and vice versa; then the harmony comes from the way those two voices interact. My bass playing has always been in more of a linear, writing style than a traditional accompanying part that focuses on moving from root to root."

LEON'S LICKS

Check out Leon's ten favorite tunes on which he played bass:

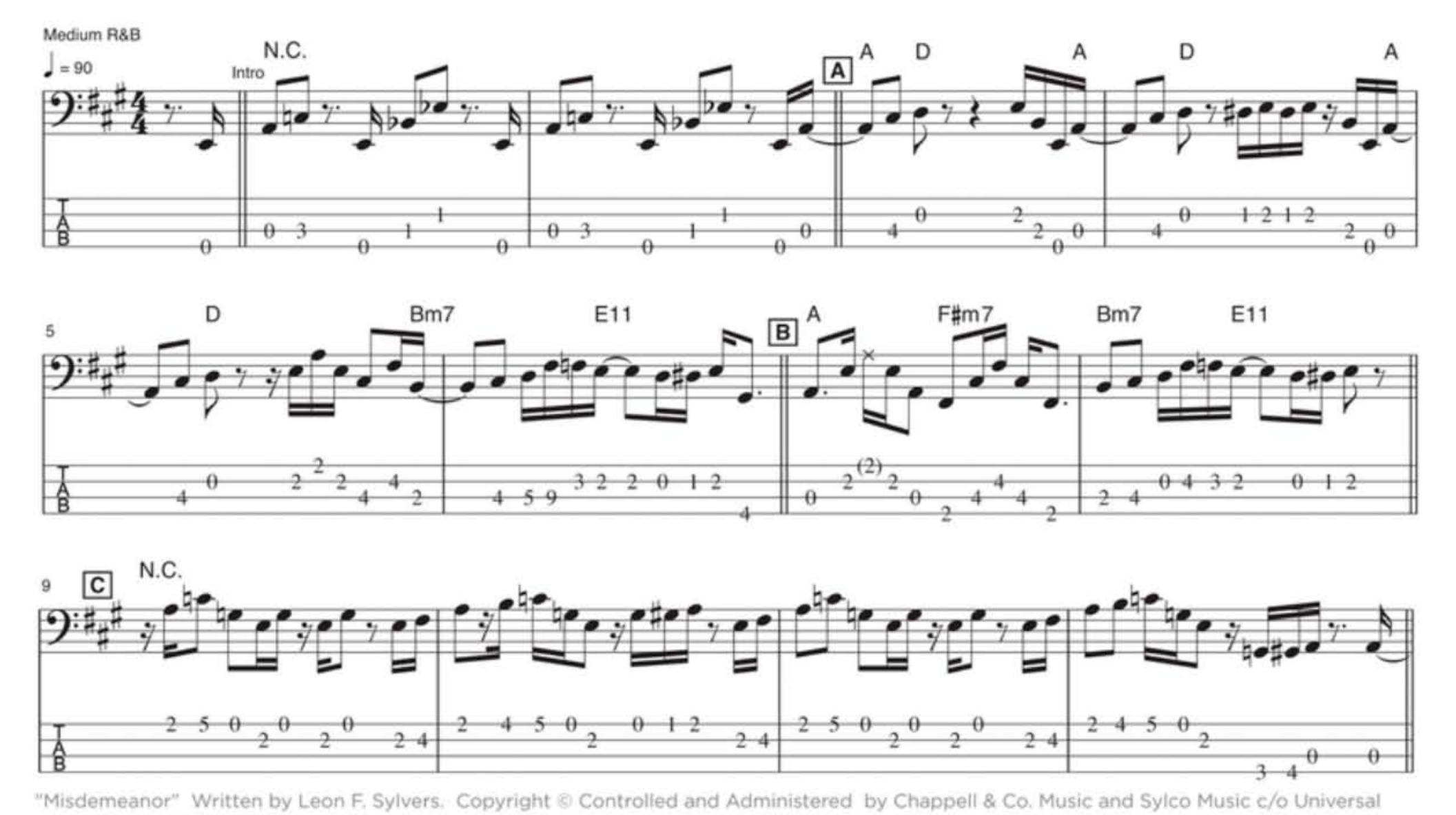
"Free Style" The Sylvers, *Showcase* [Capitol, 1976]
"Dressed to Kill" The Sylvers, *New Horizons* [Capitol, 1977]
"Charisma" The Sylvers, *New Horizons* [Capitol, 1977]
"And the Beat Goes On" The Whispers, *The Whispers* [SOLAR, 1980]
"Do Me Right" Dynasty, *Adventures in the Land of Music* [SOLAR, 1980]
"I Can Make It Better" The Whispers, *Imagination* [SOLAR, 1981]
"It's a Love Thing" The Whispers, *Imagination* [SOLAR, 1981]
"This Kind of Lovin'" The Whispers, *This Kind of Lovin'* [SOLAR, 1981]
"There It Is" Shalamar, *Friends* [SOLAR, 1982]
"Straight Out" Dynasty, *Right Back at Cha'* [Unidisc, 1982]

Letters **D**, **E**, and **F** mirror the earlier verse, chorus and intro, setting up **G**, **H**, and **I** for another verse, chorus, and bridge. This time, however, the bridge at **I** is slightly varied from the one at letter **C**. Leon points to Jamerson's ethic for subtly developing his parts throughout a song for his own variation here. "It adds an accent without disrupting the overall flow, and it gives the track that free, open, creating-while-recording feel." Following a verse and chorus at **J** and **K**, the intro returns at letter **L**, but this time with an added one-bar turnaround (bar 39). This sets up the outro pattern of chorus and intro-with-turnaround seen from letters **M** through **T**.

Leon, who has been busy producing Christian music and electronica R&B projects with the Sylvers, Shilo (along with his son, producer Leon Jr.), the group AG, and a retrospective called Retouched, offers general guidance for his part: "I was lucky that the Lord put a strong work ethic in my character. Every time I picked up the bass, even if it was in my bedroom at home, I made believe I was on the radio or at a big session, so I gave it everything I had. Focus like that when you play the part—along with sitting in the center of the pocket—and you'll bring it with style." **BP**

"Misdemeanor"

Transcription by Chris Jisi



"Misdemeanor" Written by Leon F. Sylvers. Copyright © Controlled and Administered by Chappell & Co. Music and Sylco Music c/o Universal Music Corporation. All Rights Reserved.

13 D A D A D A D Bm7 E11

17 E A F♯m7 Bm7 E11 F N.C. A

21 G D A D A D Bm7 E11

25 H A F♯m7 Bm7 E11 I N.C.

29 A J D A D A

33 D Bm7 E11 K A F♯m7 Bm7 E11

DIG EVEN DEEPER!

subscribe to:

DIRECT IN

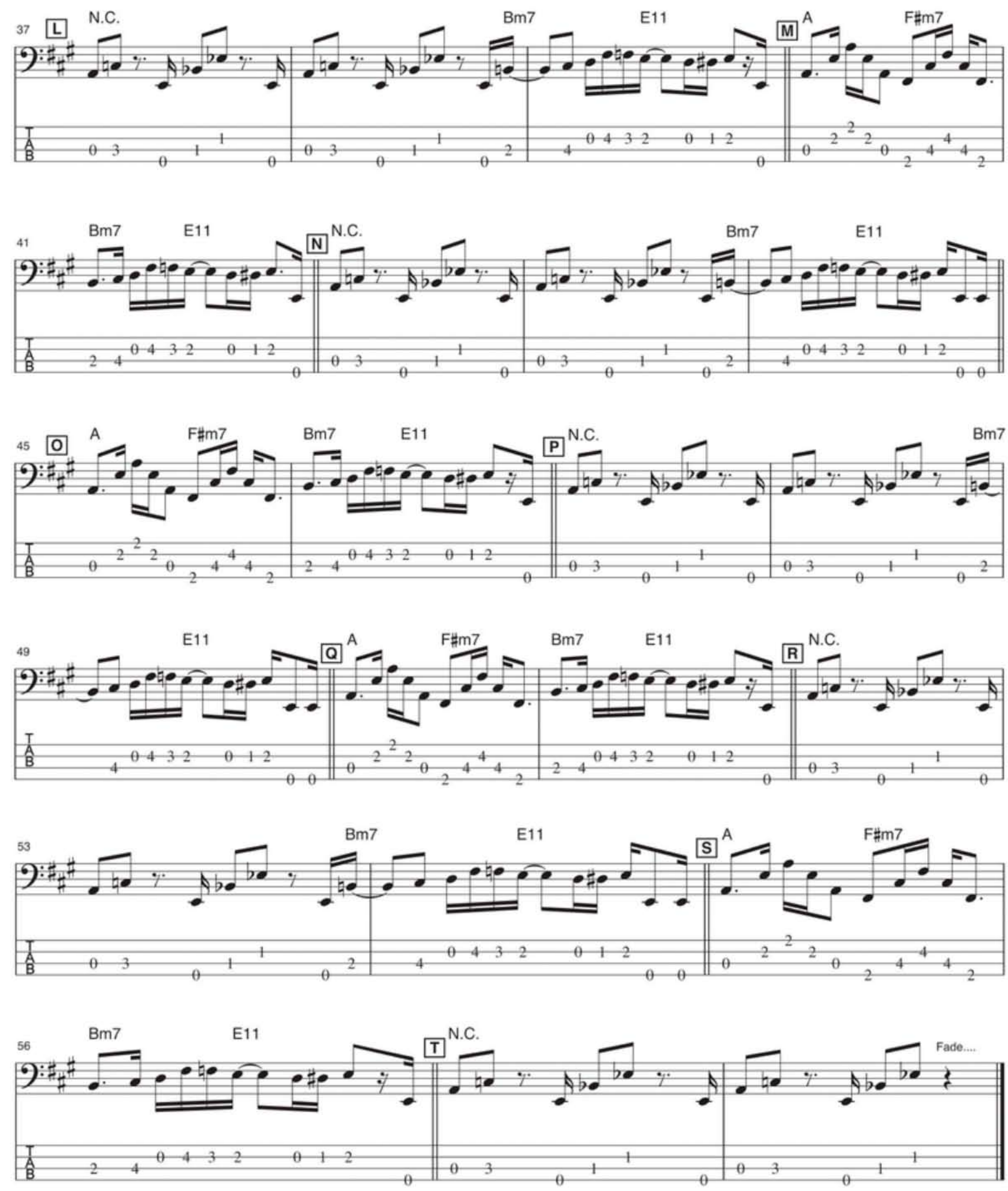
Bass Player's FREE weekly e-newsletter!

TWICE A MONTH

- GET THE LATEST ARTIST AND INDUSTRY NEWS
- STAY UP-TO-DATE ON NEW PRODUCTS
- CHECK OUT THE LATEST FEATURES ON BASSPLAYER.TV
- GET PLAYING TIPS FROM THE EXPERTS
- GO BEYOND THE PAGES OF *BASS PLAYER*!

Subscribe today at

BASS PLAYER® BASSPLAYER.COM


37
L
N.C.
Bm7
E11
M
A
F#m7
41
Bm7
E11
N
N.C.
Bm7
E11
45
O
A
F#m7
Bm7
E11
P
N.C.
Bm7
49
E11
Q
A
F#m7
Bm7
E11
R
N.C.
53
Bm7
E11
S
A
F#m7
56
Bm7
E11
T
N.C.
Fade....

SansAmp Character Series – VT Bass Deluxe

Tech 21

Now Available

A one-stop history lesson in bootylicious stank. Thick articulated tones, from clean focused thump to chunky funk, high gain growl, and dirty earthquaking rump. Dual inputs, 6 fully-programmable locations, 100% analog signal path. Made in U.S.A.

SRP: $350

www.tech21nyc.com

973-777-6996

Zymöl Musical Instrument Technology

Zymöl Music Gift

Now Available

Every instrument has a different history, a different daily exposure and really a different life. This is your opportunity to get naturally formulated care just for you and the instrument you love. With our 200 years of formulary expertise and an iron clad 100% guarantee, you can't go wrong!

Online Only

Holiday Gift Coupon Available- Use Our Product Advisor

www.zymolmusic.com

www.zymol.com

Club Bag Flight-Smart Tech Backpack

GRUV GEAR

Available Now

A jetsetter's ultimate carry-on, the Club Bag takes airport checkpoint convenience to a new level. From Milan to Mazatlan to Manhattan, experience first-class storage for all your tech and travel essentials. Its patent-pending ScanFly laptop system allows the ingenious laptop sleeve to be flipped out and ready for x-ray scanning, while being safely tethered and protected. The spacious "glove box" compartment and dual locker doors ensure quick access to all your essentials, further organized by removable soft shelves exclusive in the Venue Series. The Club Bag is compatible to attach to our Solo Series carts and most luggage handles to make travel even easier!

SRP: $179.99

www.gruvgear.com

714-253-GRUV (4788)

La Bella's 760FL
Stainless Steel Flat Wound Bass Strings

World Class Strings

Since the 50s & 60s, La Bella's DEEP TALKIN' BASS stainless steel flat wound strings have been the go-to choice by professional bass players. These incredibly smooth and hand-polished strings come in 5 different gauges to suite any style of playing!

MSRP: $65.99

E. & O. Mari, Inc. / La Bella Strings

800-750-3034

www.labella.com

Categories

Instruction
Schools
Education & Tutorials
Instruments
Websites

Instruction

Paid Gigs
(818)-888-7879
MusiciansContact.com
Since 1969

Schools

GUITAR BUILDING AND REPAIR SCHOOL.
Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify. Contact: **Roberto-Venn School of Luthiery**, 4011 S. 16th St., Phoenix, AZ 85040. (602) 243-1179
www.roberto-venn.com

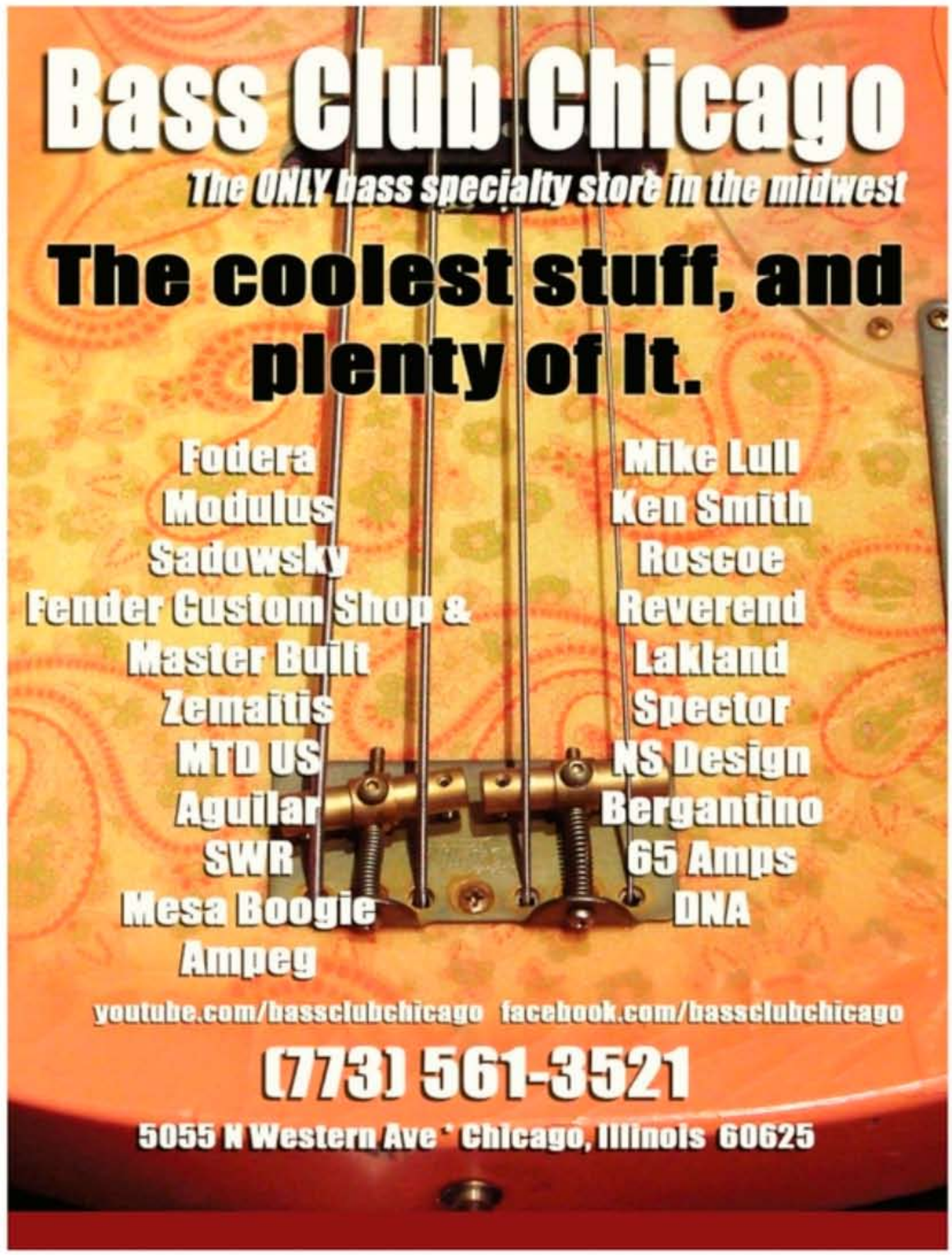
www.usschoolofmusic.com 617-666-4839
MASTERMUSICATHOME

Education & Tutorials

1st Bass Guitar Instructions
Bass Guitar Instructions that is designed by You and I. What do you most want to learn? Great 1/2 hour & 1 hour rates. Greater Vancouver area only. Email me at **dleblanc333@gmail.com** for more details and so I can answer any questions that you may have. Thank you!

ROCK HEART FITNESS
Creative fitness and injury prevention techniques customized for bassists.
www.rockheartfitness.com

Instruments



BEAVER FELTON DAVE LaRUE

BASS CENTRAL

Buy / Sell / Trade Worldwide Shipping ***Quality Bass Gear***

WORLDS LARGEST INVENTORY!

www.basscentral.com

800-545-8813

sales@basscentral.com

500 BASS GUITARS IN STOCK!

- Alembic
- Dingwall
- Elrick
- F Bass
- Fender
- Fodera
- G & L
- Godin
- Groove Tools
- Hofner
- KSD
- Ken Smith
- Lakland
- Lakland Skyline
- Light Wave
- MTD
- MTD KZ Series
- Mike Lull
- MusicMan
- Modulus
- Pedulla
- Renaissance
- Roscoe
- Sadowsky
- Spector
- Status
- Warwick
- Zon

EUB's

- Azola
- BSX
- Eminence
- Kydd
- NS Design

Still In The Box!

100's OF AMPS, CABS IN STOCK!

- AccuGroove
- Acoustic Image
- Aguilar
- Alembic Preamps
- Ampeg
- Ashdown
- Bag End
- Bergantino
- Demeter
- EBS
- Eden
- Epifani
- Euphonic Audio
- Fender
- Genz Benz
- GK
- Hartke
- Line 6
- Mesa Boogie
- Mike Pope Preamps
- Orange
- Phil Jones
- Schroeder
- SWR
- QSC

GREAT PRICES / EXPERIENCED STAFF / LESSONS

#1 DEALER / LARGEST STOCK OF:

- MusicMan
- Warwick
- Lakland
- Spector
- Alembic
- Fodera
- MTD
- NS Design
- Eden
- Dingwall

And More!

STAFF

Beaver Felton
Mike Amico
Grasshopper
Ed Gaffert
Daniel Henderson
Antione Arnauld

181 Oxford Road - Suite 107 - Casselberry, Florida 32730

Instruments

EADG 4

EADG 4 "Theory Textbook for the Bass Guitar"
By John Falstrom. 236 pages. $30.00
www.eadg4.com

Instruments

Instruments

Instruments

Websites

JustStrings.com
World's Largest Selection of Guitar & Bass Strings!
Sets, Singles & Bulk Strings www.juststrings.com

Your Ultimate Online Resource of Educational Material for Bass Players
BassBooks.com
Song Books, Instruction Books, DVDs, eBooks, Downloads, Accessories & More...

Guitar Player Vault
The Best of the *GP* Archives
Timeless, groundbreaking interviews with Di Meola, Clapton, Beck and more in their entirety– classic ads & all! **PLUS**, cutting-edge stories from the latest issue, complete song transcriptions, lessons, and product reviews, delivered straight to your inbox for **FREE**!
www.guitarplayer.com/vault

An ad in Bass Player's Classifieds reaches more than 42,298* serious musicians for only $2.40 per word plus $7.00 for an address. Minimum charge: $25.00. Please underline words to appear in bold type and add $0.50 per every bold word. Please indicate clearly any words to appear in all caps and add $0.25 per every cap word. Each phone number, e-mail address, or website address counts as one word. Call for display rates. 3 months minimum schedule required. Deadlines are the 8th of the month, 2 months prior to cover date (for example, April 8th for the June issue, on sale in early June. Businesses must list business name in ad. All ads must be received in writing, paid in full in advance. All ads must be music-related. Retail advertisers may not list discounted prices or percentages on specific models, unless items are used or discontinued. Advertisers must provide us with complete name, street address, and phone number, whether or not included in the ad copy (you may list a PO Box address in your ad, however). Mail ads to: Bass Player Classifieds, Attn: Contessa Abono, 1111 Bayhill Dr., Suite 125, San Bruno, CA 94066. FAX (if paying by MasterCard, or Visa): (650) 238-0296. For more information, call Contessa Abono at (650) 238-0296; E-mail: cabono@musicplayer.com. (*Audited circulation; does not include pass-along rate.)

AD ORDER FORM

Company Name_____ Contact Name_____

Address_____ City_____ State _____ Zip _____

_____

Telephone_____ E-mail_____

Please print your ad clearly. Use a separate sheet of paper if you need more room.

_____

_____

_____

_____

_____

(do not include address when counting words)

Category: ❒ Marketplace ❒ Duplication ❒ Talent and Employment ❒ Sounds/Sequences/Software ❒ Mixing/Mastering ❒ Instruments ❒ Accessories ❒ Gear for Sale ❒ Acoustic Products & Svc's ❒ Studio Furnishings ❒ Other

TO COMPUTE COST OF AD

#_____words x $2.40 = _____
#_____bold words x $ .50 = _____
#_____ ALL CAPS wds x $ .25 = _____
Address $7.00 = _____
Total cost per issue = _____
(minimum $25.00)
x number of issues to run x _____
Total payment = _____

❒ Payment enclosed, or Charge my
❒ Visa ❒ MasterCard

Card #
Expiration date:
Signed:

Over the past 20-plus years with Bass Player, *Art Director and photographer Paul Haggard has accumulated a shelf full of broken cameras and some dusty memories. He will recount some over the next few columns until either he can't remember any more, or they fail to be interesting—whichever comes first.*

OUTTAKES

Photograph, from May/June 1995

THE GRASS IS ALWAYS GREENER ON THE OTHER SIDE OF the fence, the old saying goes, but in this particular case, please substitute *snow*, *colder*, and *continent*.

I am a card-carrying California boy—born and raised—and my only memory of snow falling near my home was in the background of a Kodak snapshot of myself from 1962. So I am generally more inclined to wear a T-shirt than a down parka during winter, but a parka was precisely what I found myself wearing in January 1995 as I traversed Highway 87 on my way through pillowy, white countryside to Woodstock, New York.

Prior to this, the closest I had ever gotten to Woodstock was a blurry midnight movie where there were naked hippies, more naked hippies, and, uh, clothed hippies. I didn't really think there would be a possibilty of encountering a massive throng of flower children in the middle of this snow-covered wonderland, but I kept a wary eye out in any case. These were the years before GPS navigation—when people might actually have gotten lost at some point on a trip—and as I got nearer to my destination, I was beginning to become directionally confused. I pulled up to a gas station and asked of two greasy mechanics working on a beat-up Saab, "Which way to Woodstock?"

"You're 25 years late!"

Jesus. Even up here, comedians.

Woodstock is a beautiful little village. It might be a hamlet, if I knew what that meant, and it is a place even a California boy could love. Tony Levin was waiting for me there with his assistant, Clem, in a quaint little house made entirely of stone (I will call him Clem, because I cannot for the life of me remember his actual name. Sorry, Clem.)

We set up in the house and shot numerous poses with backdrop and without and then went into the garage to assess other possible locations, and there was this large Harley-Davidson leaning on its kickstand, gleaming in the illumination from a single skylight. We stared at it in silence for a few seconds until an amorphous speech bubble mystically materialized above it that said "Ride me."

There seemed to be only one thing to do at this point. So Tony did.

Clem hops in behind the wheel of my rented mini-van, and I hang out the open side door with the camera. As we match Tony's speed down the highway, I realize it is freezing-effing-cold. My puny, thin, California skin is no match for this Upstate New York wind-chill. I look over at Tony and notice he is wearing a thin jacket, no gloves, and some kind of leather skull-chiller. This man is my kind of subject. He is killing himself for the sake of the image. I don't know if musicians have underwriters, like movie stars, but if his insurance company knew he was subjecting his valuable fingers to near-frostbite conditions, I'm sure something would have become either null or void.

I also assume there is something else going on here. There must be some genetic super-resistance to temperature long since bred out of the California beach-tanning, Jamba-Juicing gene pool. Tony is a Massachussetts man, acclimated to winters equal or worse than here. If I lived here in this beastly tundra, my West-Coast circulatory system would surely succumb to withering, frozen death.

But Tony, when you are next in California, I will challenge you to a Boosted Pomegranite Pick-Me-Up Make-It-Light drink-a-thon on the patio, in the shade. I will rule. —PAUL HAGGARD

READY FOR THE RACE

THE NEW WARWICK CORVETTE $$ '68 CUSTOM SHOP

EMAS
DIN 14001
DIN 18001 ISO 50001
Check us out on:

FSC
The mark of responsible forestry

Family Owned • Solar Powered • Sustainably Manufactured in a Green Environment

Distribution USA: US Music Corp. • 1000 Corporate Grove Drive • Buffalo Grove IL 60089 • Phone 800 877 6863 • Fax 847 949 8444 E-Mail:Warwick.info@USMusicCorp.com

Distribution Canada: Korg Canada, a division of JAM industries • Phone 514 457 2555 • Web: www.korgcanada.com

Artist Contact: Warwick Music Equipment Trading (NY USA) Inc. • 76-80 East 7th Street New York • NY 10003 • Phone 212 777 6990 • E-Mail: artist@warwickbass.com

Headquarters: Warwick GmbH & Co. Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany

Branches: SHANGHAI / P.R.China • DÜBENDORF / Switzerland • PRAHA / Czech & Slovakia Republic • WARSAW / Poland • HAILSHAM / Great Britain

www.warwick.de • www.warwickbass.com • www.warwick.de/forum • www.warwick-distribution.de

WARWICK 30 YEARS OF SOLID GROOVES 1982 2012 Bassists, Actors & Rock 'n Roll

Warwick®
The Sound of Wood.

Cover4

the Award Winning SB5000

SEKOU BUNCH

DARRYL WILLIAMS

TOM BARNEY

ZACH RUDULPH
ANDY GRAMMAR

NATHANIEL KEARNEY, JR
DAVE KOZ / BEBE WINANAS

RUFUS PHILPOT

SB4000

BJORN ENGLEN
YNGWIE MALMSTEEN

BRYANT SIONO
Jennifer Lopez

6 months No interest

CARVIN
Where made in the USA matters

carvin.com
800.854.2235